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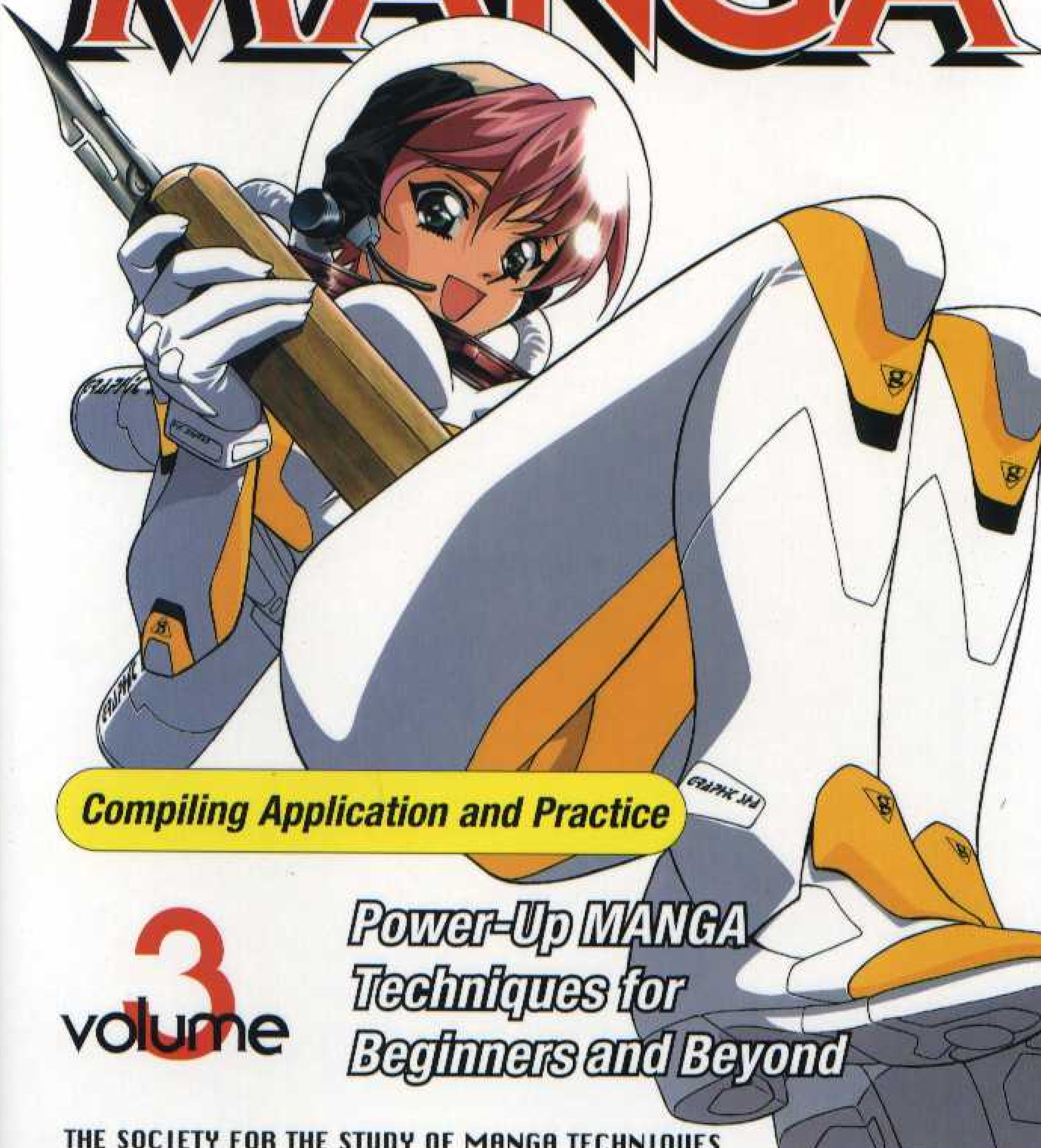
HOW TO DRAW MANGA



Compiling Application and Practice

volume 3

Power-Up MANGA Techniques for Beginners and Beyond

THE SOCIETY FOR THE STUDY OF MANGA TECHNIQUES

HOW TO DRAW MANGA

volume 3

Compiling Application and Practice

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The Aim of Volume Three

Everyone knows that the best way to improve your drawing ability is to copy your favorite manga; however, without intentionally studying and understanding the ins-and-outs of manga and just frantically drawing pages on end as your method of study, you will make slow progress. This book is a technique book like no other, systematically designed to power-up your manga at an incredible speed by thoroughly introducing the secrets, winning tricks of the trade and essentials of drawing manga.

Just because you have studied the fundamentals in "How to Draw MANGA: Volumes 1 and 2", it does not mean you have reached the end of the road in the 'way of manga'. This book teaches how to apply and practice these fundamentals when creating your own manga.

Regardless of your sex or age, from beginners who've just said to themselves, "Maybe I should try drawing manga," to those of you who have been studying manga for a long while now but have not made much progress and pros alike, for all of you, this book comes highly recommended.

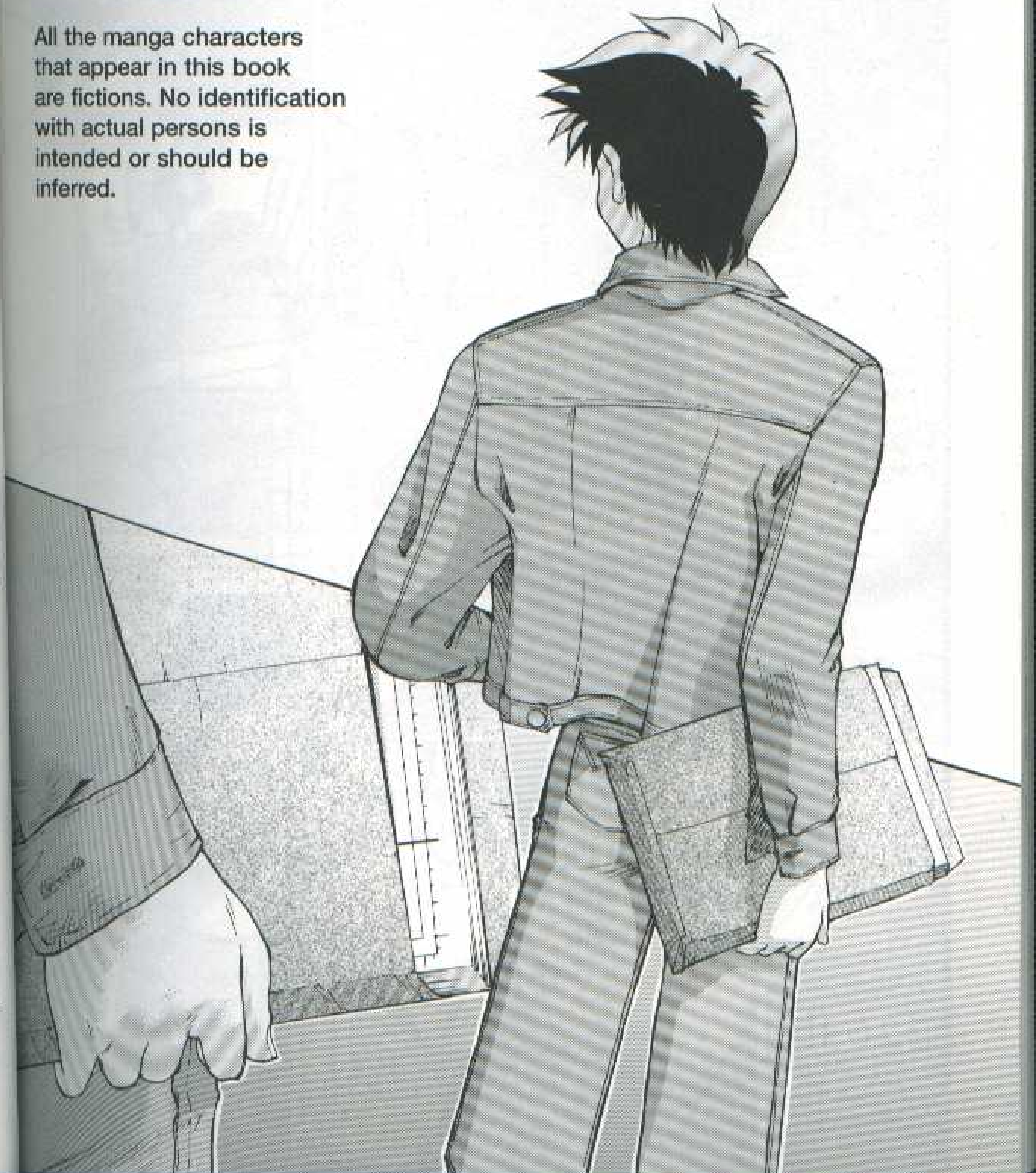
Note: Works referenced in this book have been recreated to look like the original as best as possible; however, due to the lack of space, in some cases works have been greatly reduced in size. For further study of more complete details, we recommend referring to the works as published in their original forms.

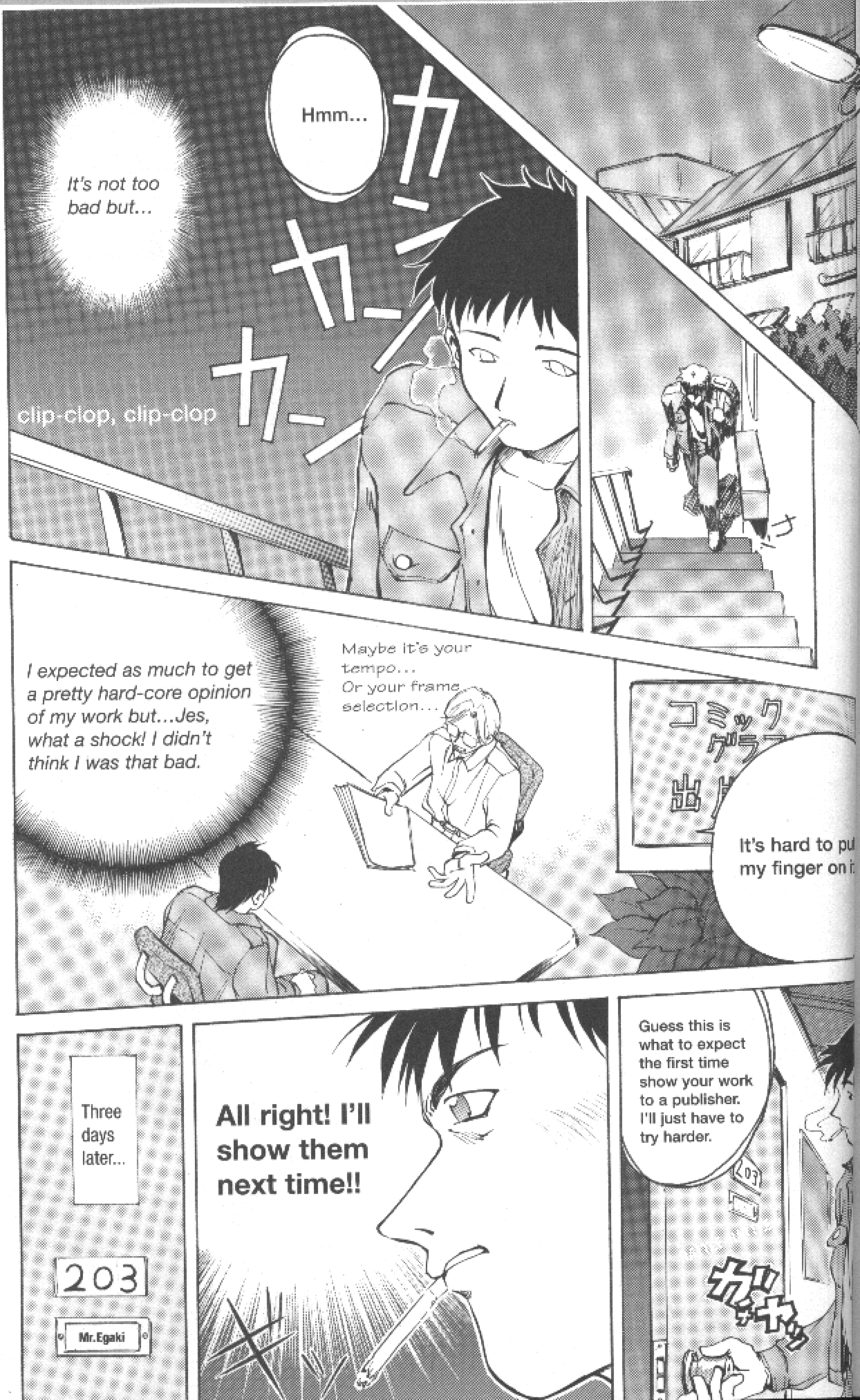
Note : The MANGA from P.7 to P.23 in this book are in their original layout. Please read from right to left.

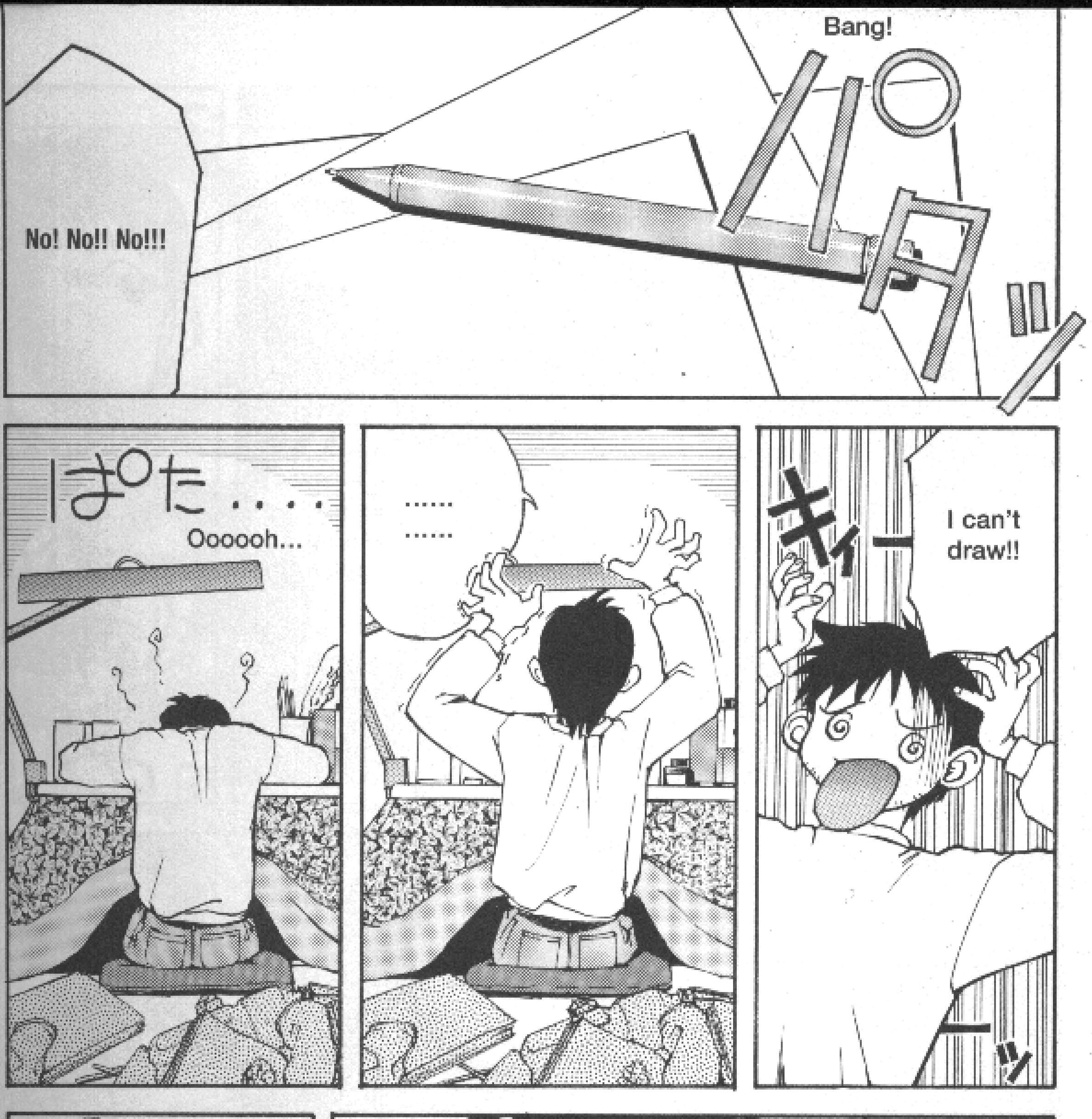
For Whom Comics are Drawn

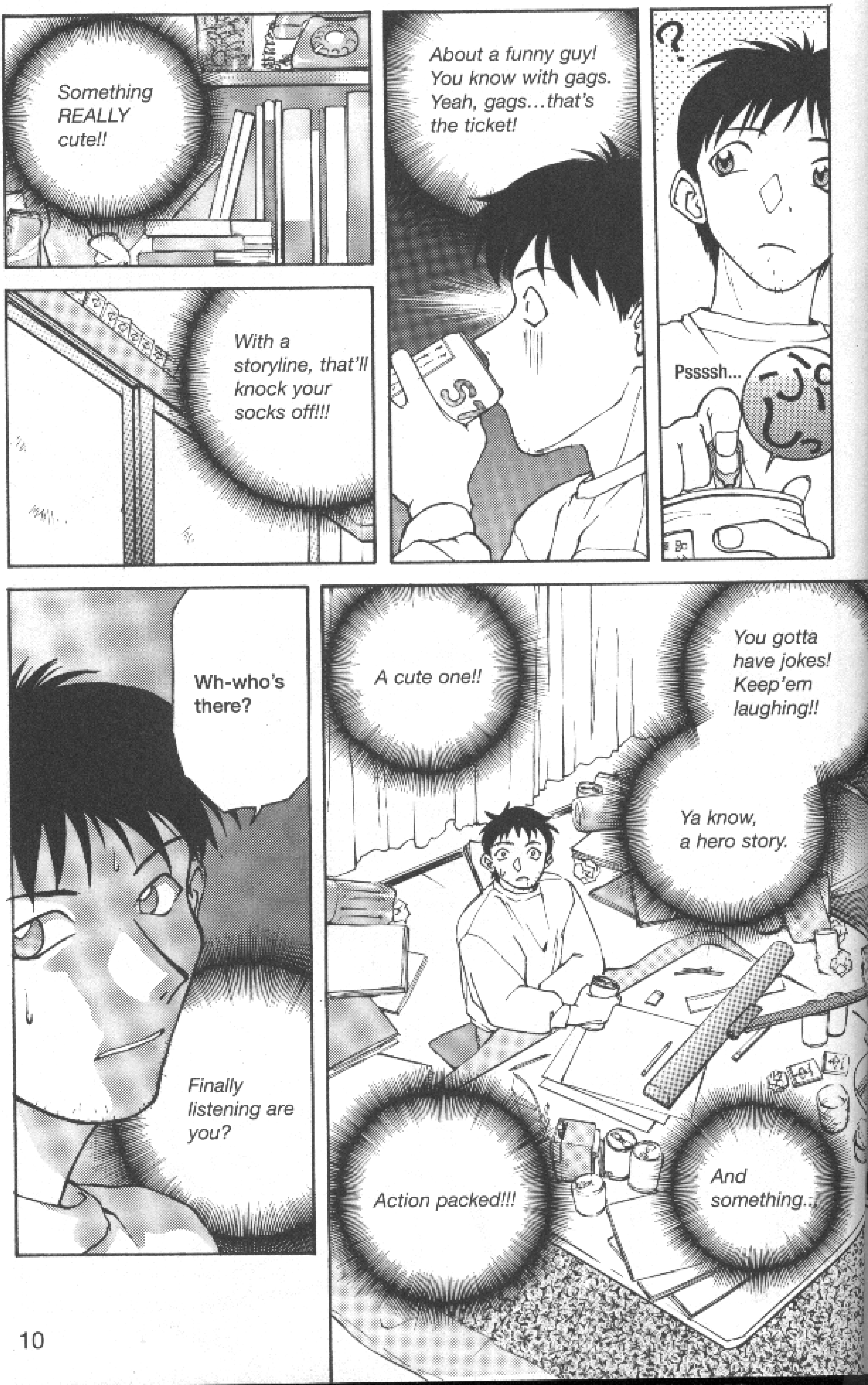
Written and Drawn by
Takehiko Matsumoto

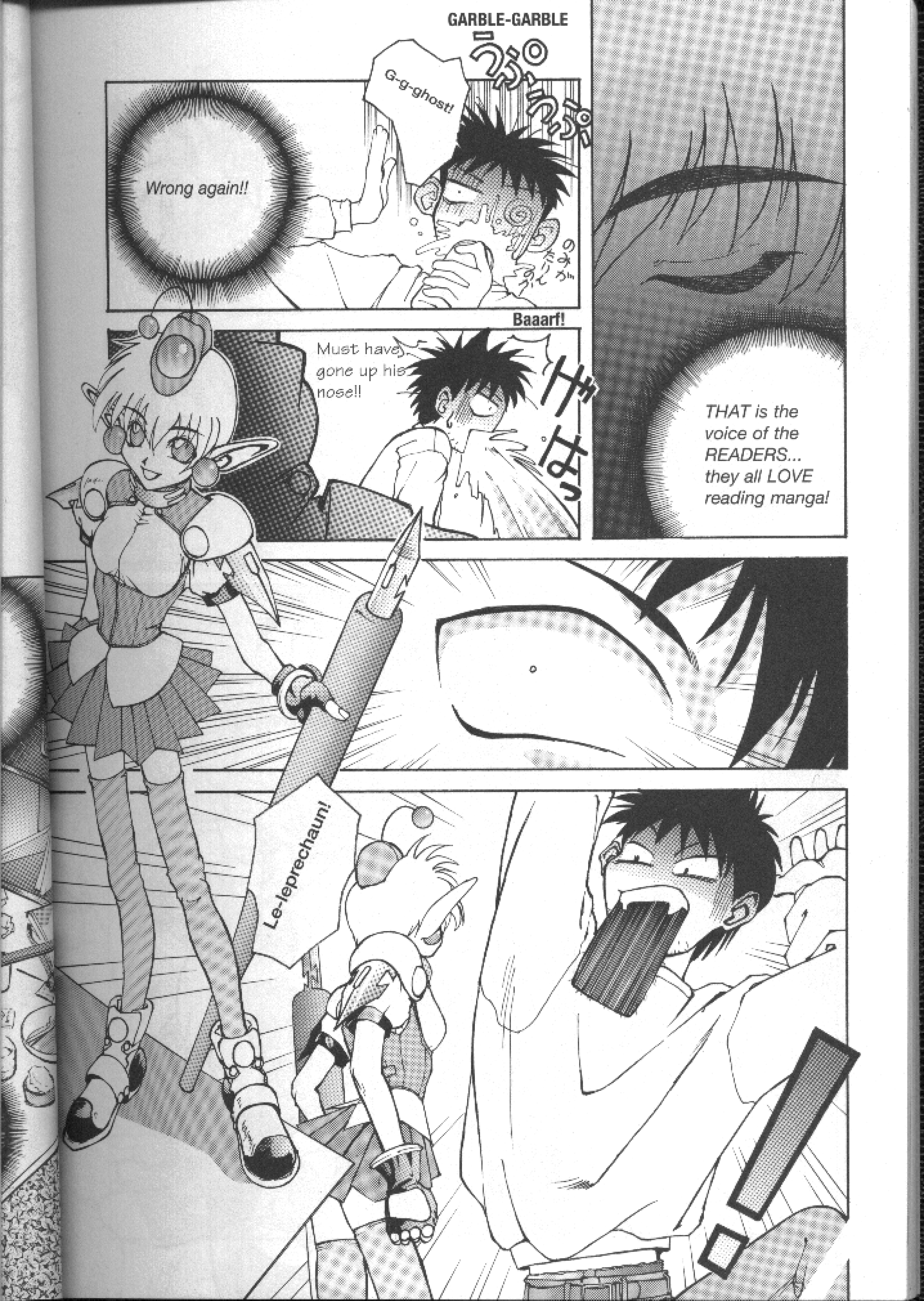
All the manga characters that appear in this book are fictions. No identification with actual persons is intended or should be inferred.

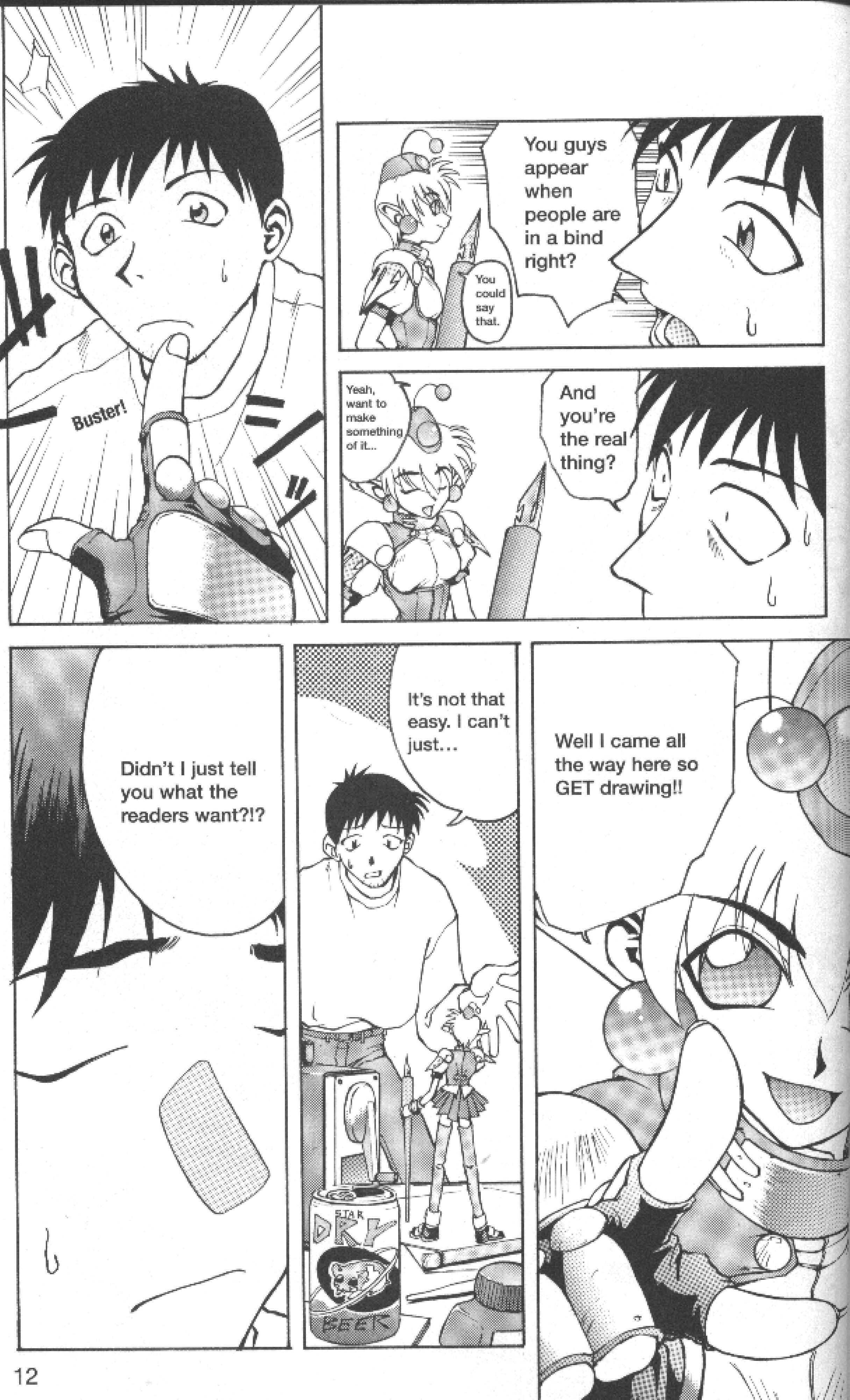


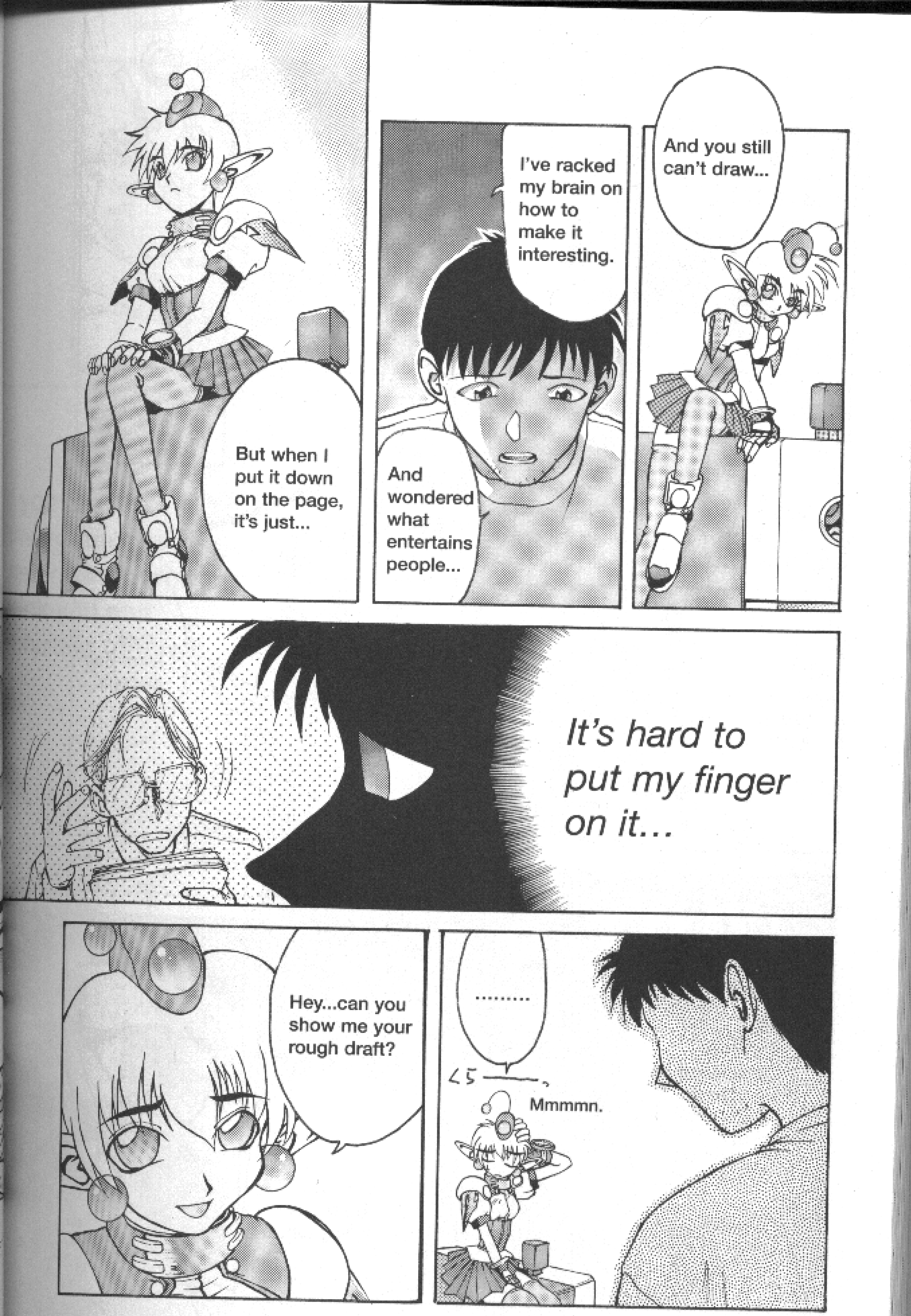

clip-clop, clip-clop
カーン
カーン
Hmm...
It's not too bad but...
コミックグラフ出版
It's hard to pu
my finger on i
Maybe it's your tempo... Or your frame selection...
I expected as much to get a pretty hard-core opinion of my work but...Jes, what a shock! I didn't think I was that bad.
Guess this is what to expect the first time show your work to a publisher. I'll just have to try harder.
203
ガチャ
All right! I'll show them next time!!
Three days later...
203
Mr.Egaki

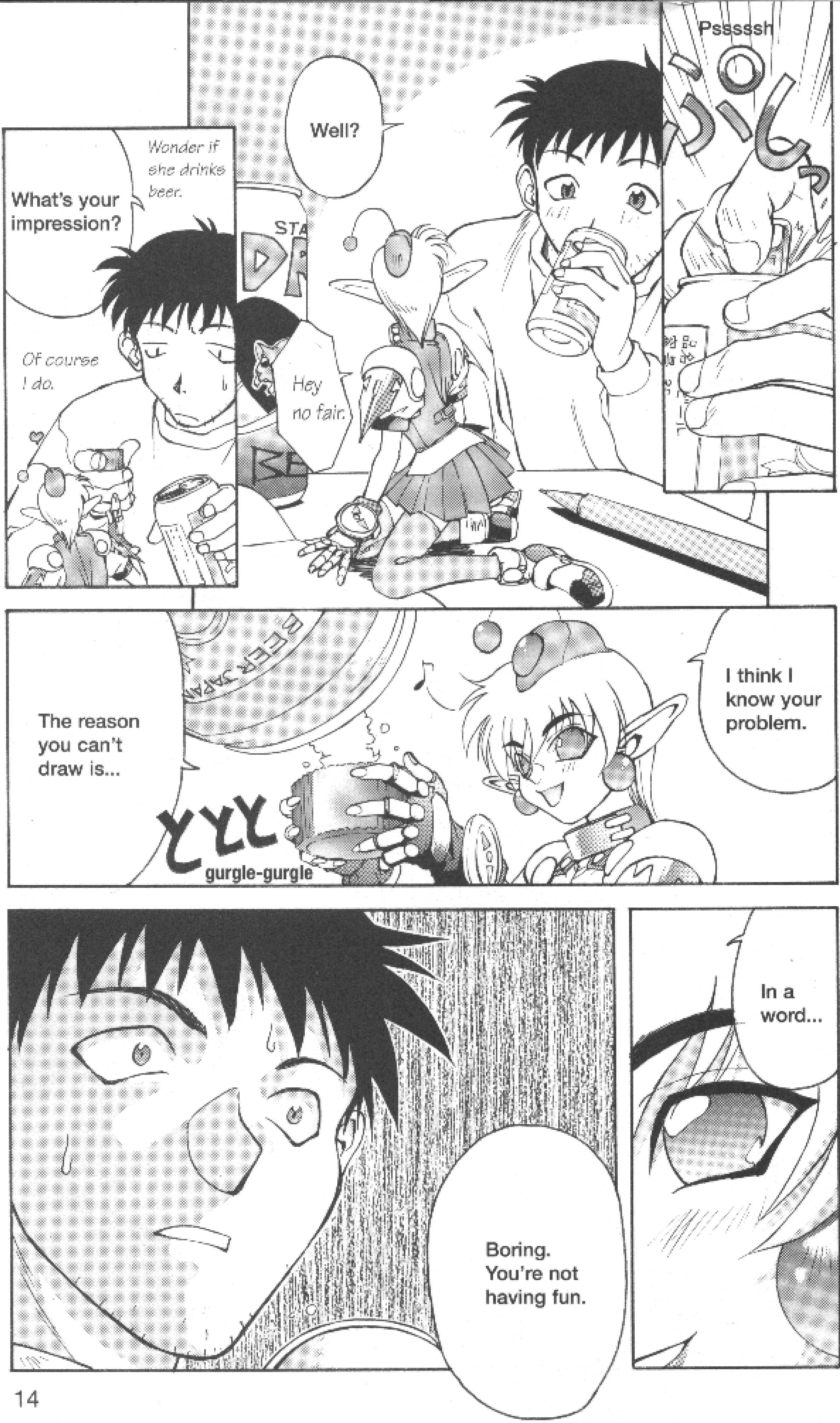

Bang!
No! No!! No!!!
I can't draw!!
キィーー
......
......
ぱた....
Ooooh...
Ah, forget it!!
HAMUCŪ
STAR
BEER
Click...
I wanna read a cool story.

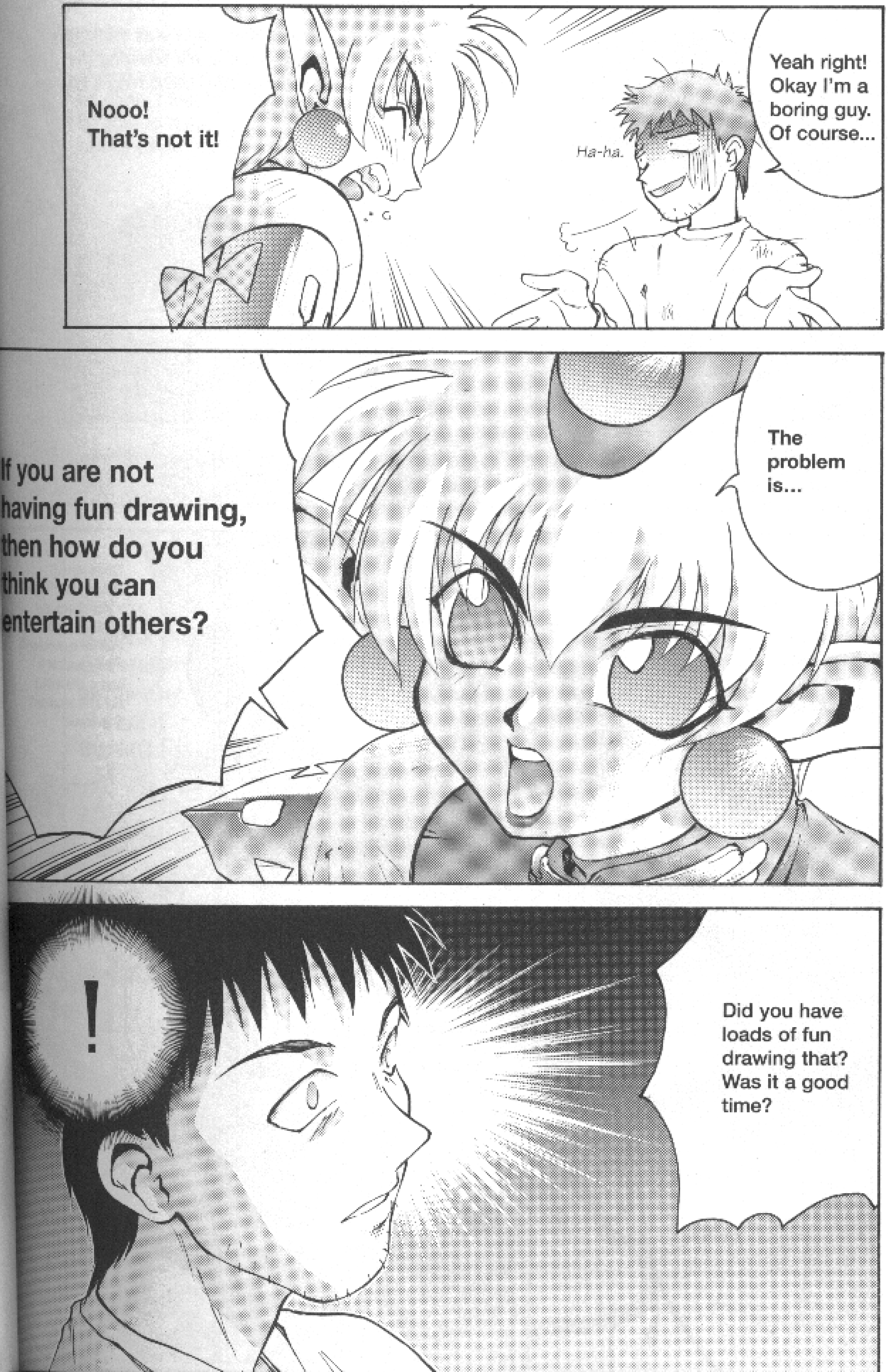

?
Psssssh...
About a funny guy! You know with gags. Yeah, gags…that's the ticket!
Something REALLY cute!!
With a storyline, that'll knock your socks off!!!
You gotta have jokes! Keep'em laughing!!
A cute one!!
Ya know, a hero story.
And something...
Action packed!!!
Wh-who's there?
Finally listening are you?

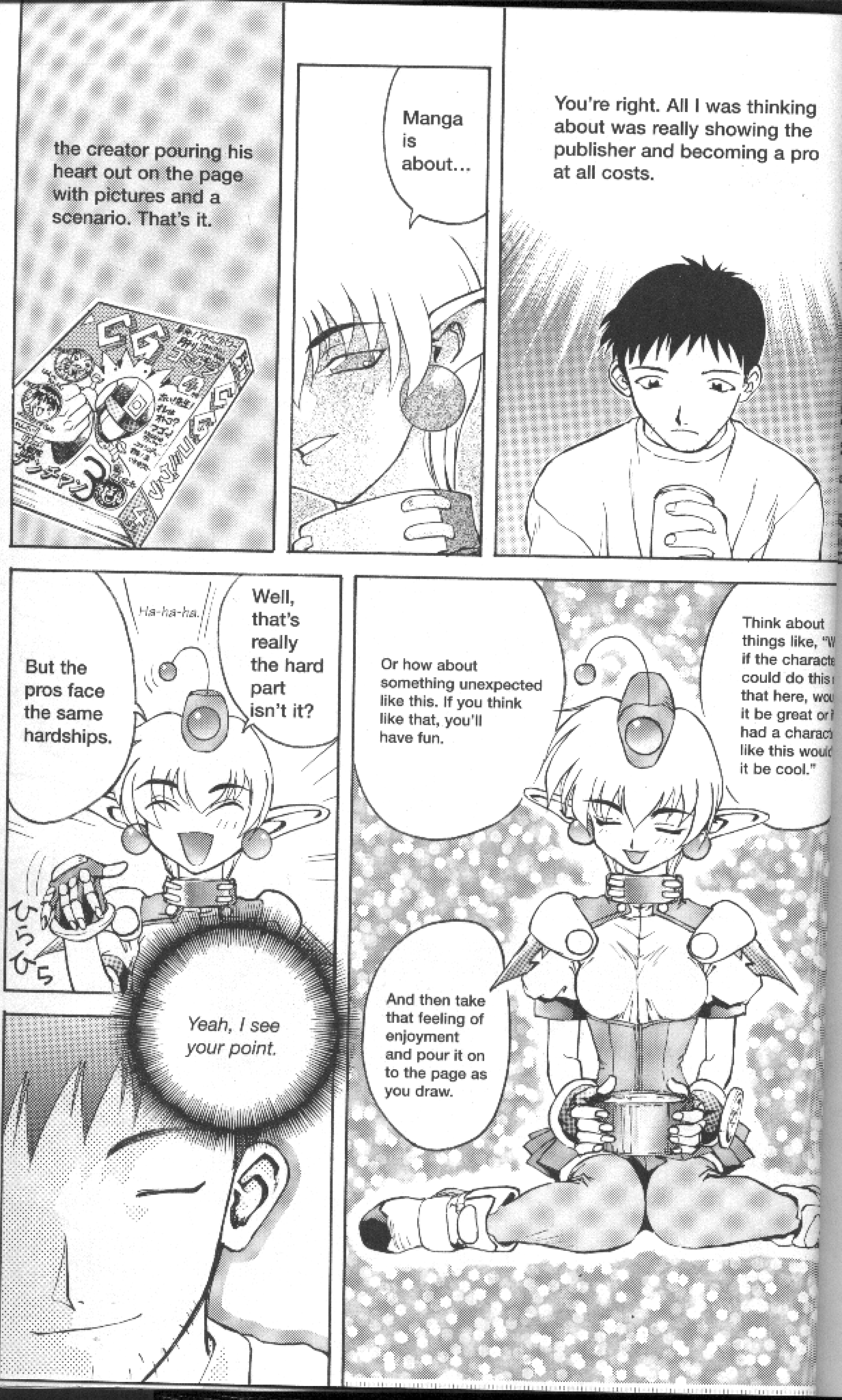

GARBLE-GARBLE
G-g-ghost!
Wrong again!!
Baaarf!
Must have gone up his nose!!
THAT is the voice of the READERS... they all LOVE reading manga!
Le-leprechaun!
!

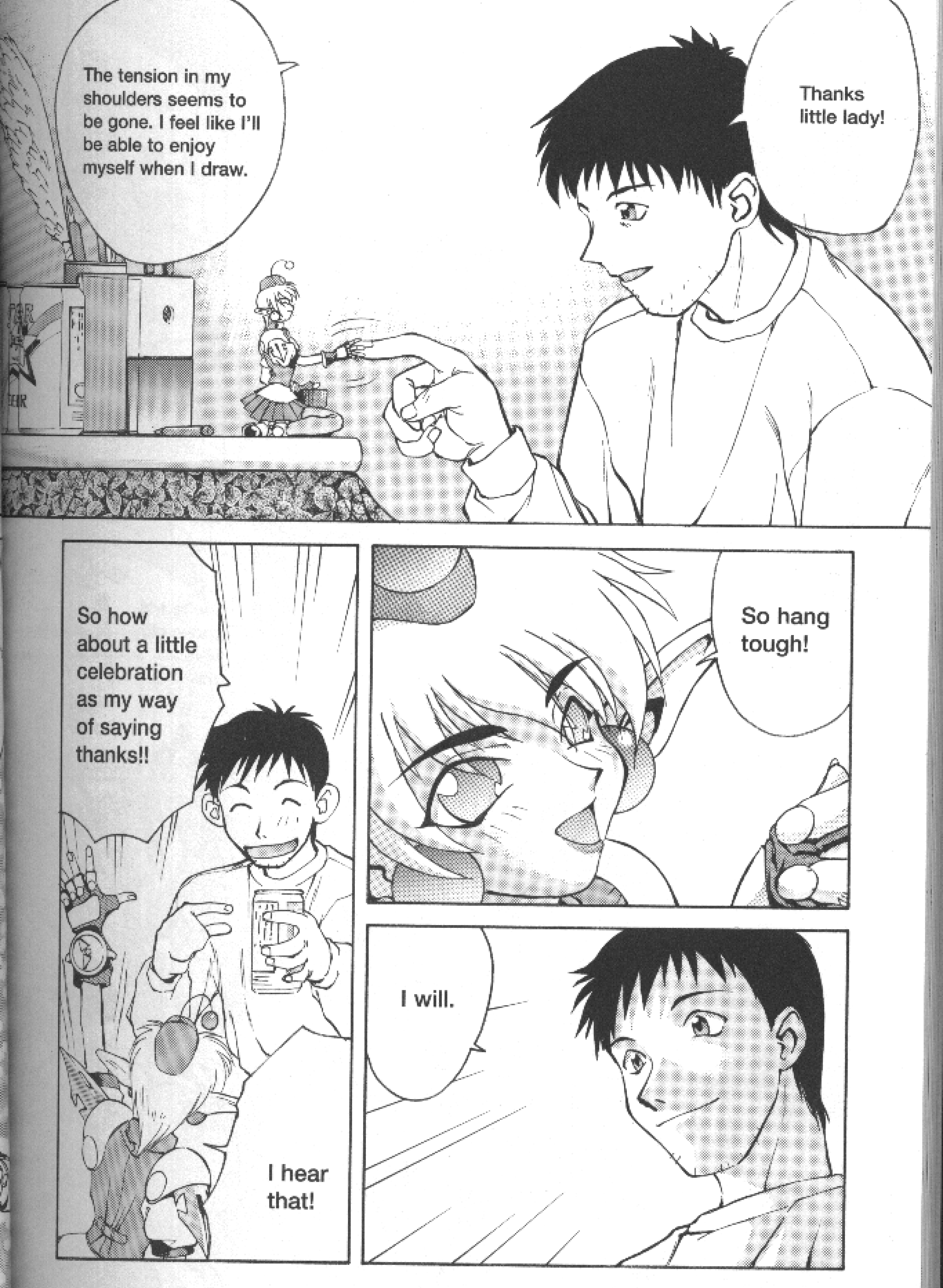

Buster!
You guys appear when people are in a bind right?
You could say that.
And you're the real thing?
Yeah, want to make something of it...
Didn't I just tell you what the readers want?!?
It's not that easy. I can't just...
STAR DRY BEER
Well I came all the way here so GET drawing!!

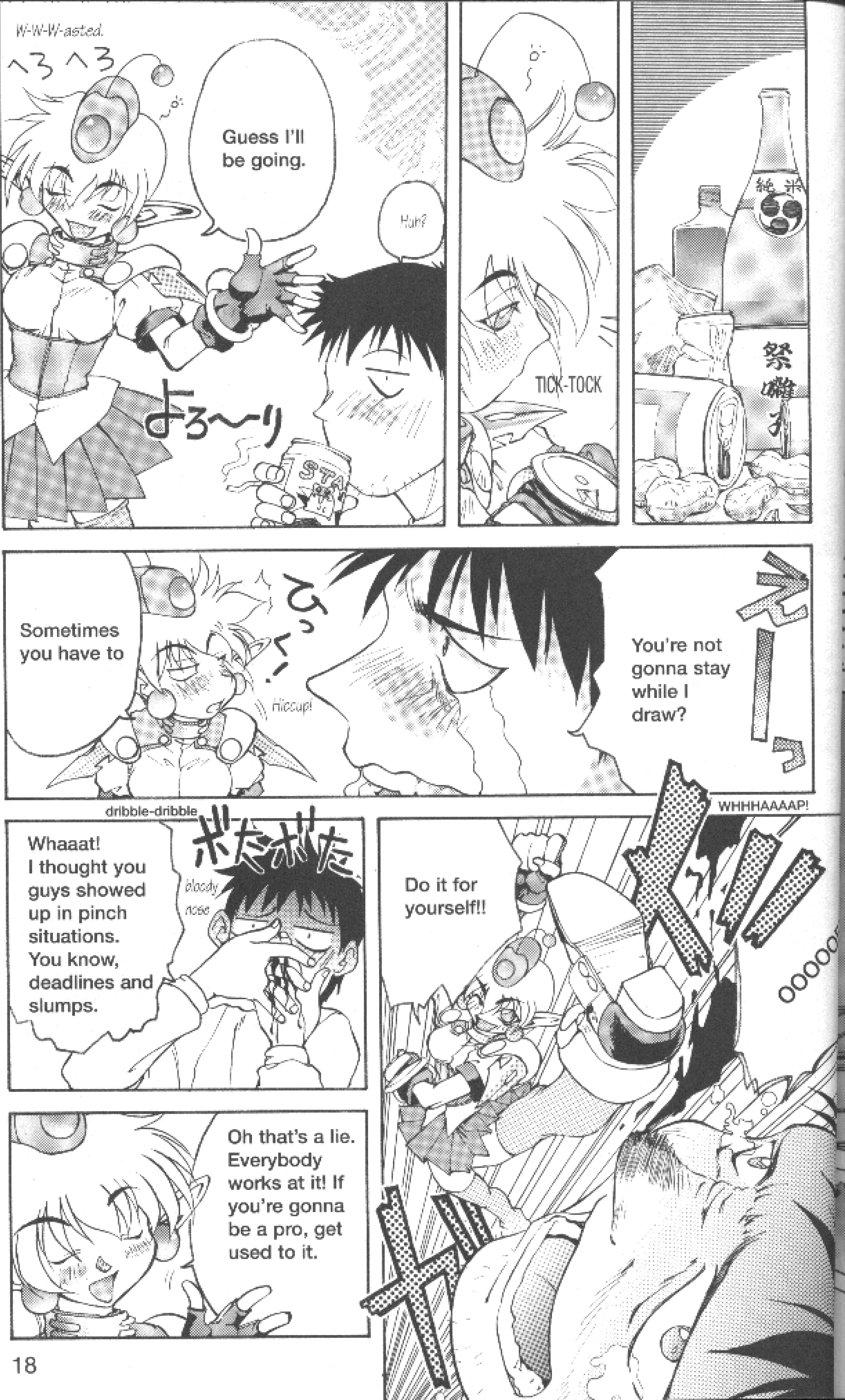

And you still can't draw...
I've racked my brain on how to make it interesting.
And wondered what entertains people...
But when I put it down on the page, it's just...
It's hard to put my finger on it...
....
くう——。
Mmmmn.
Hey...can you show me your rough draft?

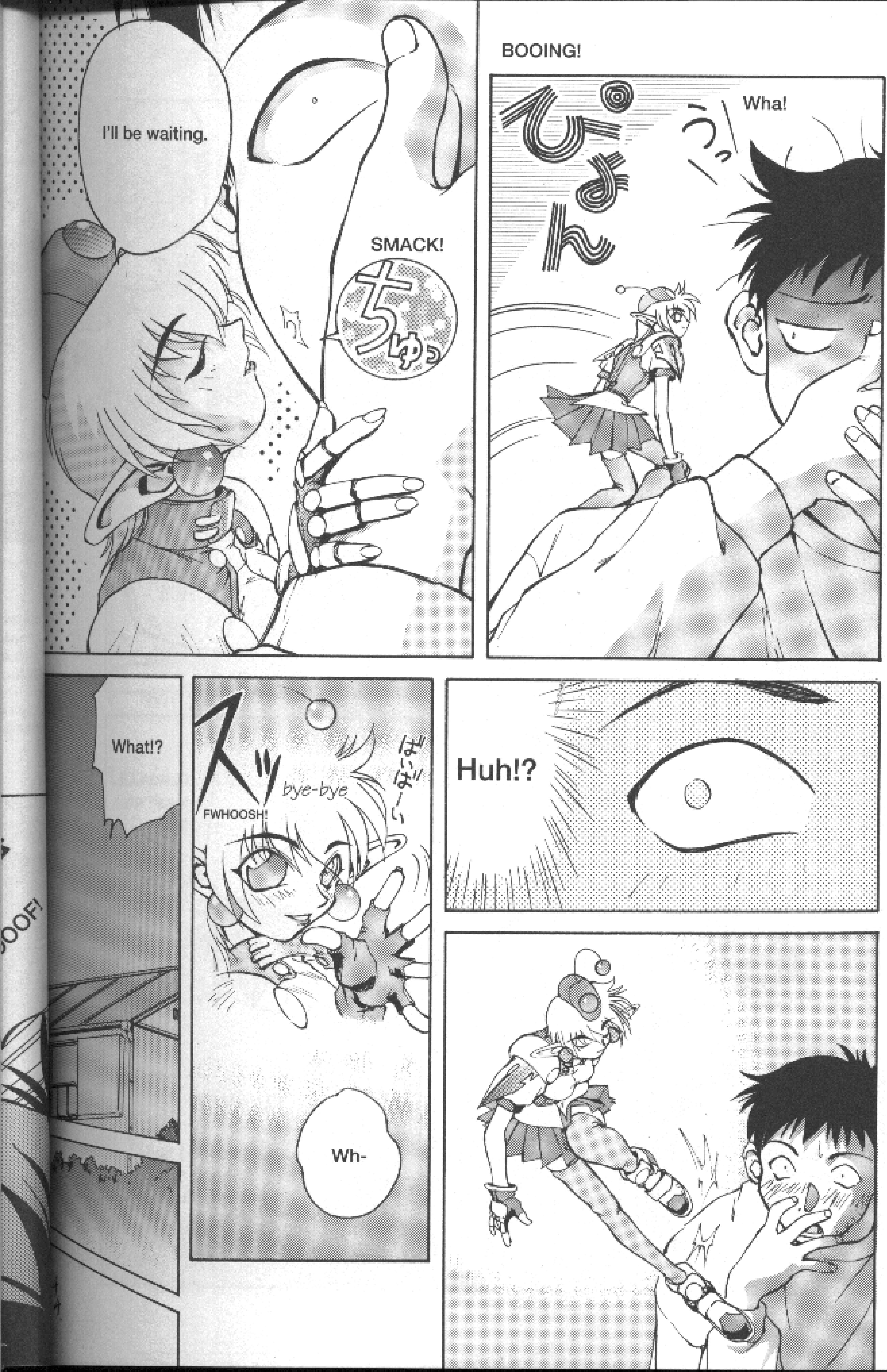

Psssssh
Well?
Hey no fair.
Wonder if she drinks beer.
What's your impression?
Of course I do.
I think I know your problem.
gurgle-gurgle
The reason you can't draw is...
In a word...
Boring. You're not having fun.

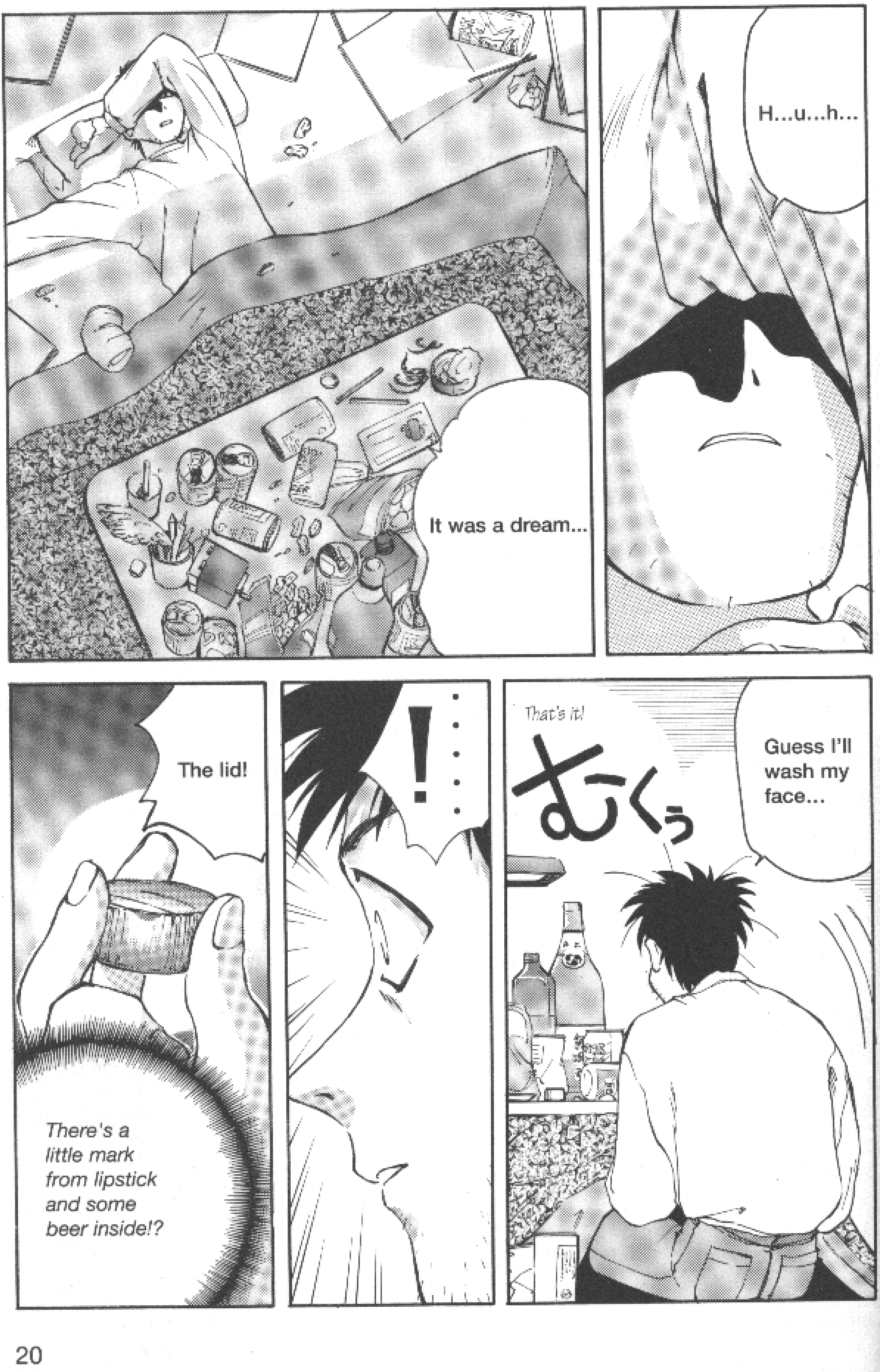

Yeah right! Okay I'm a boring guy. Of course...
Ha-ha.
Nooo! That's not it!
The problem is...
If you are not having fun drawing, then how do you think you can entertain others?
Did you have loads of fun drawing that? Was it a good time?
!

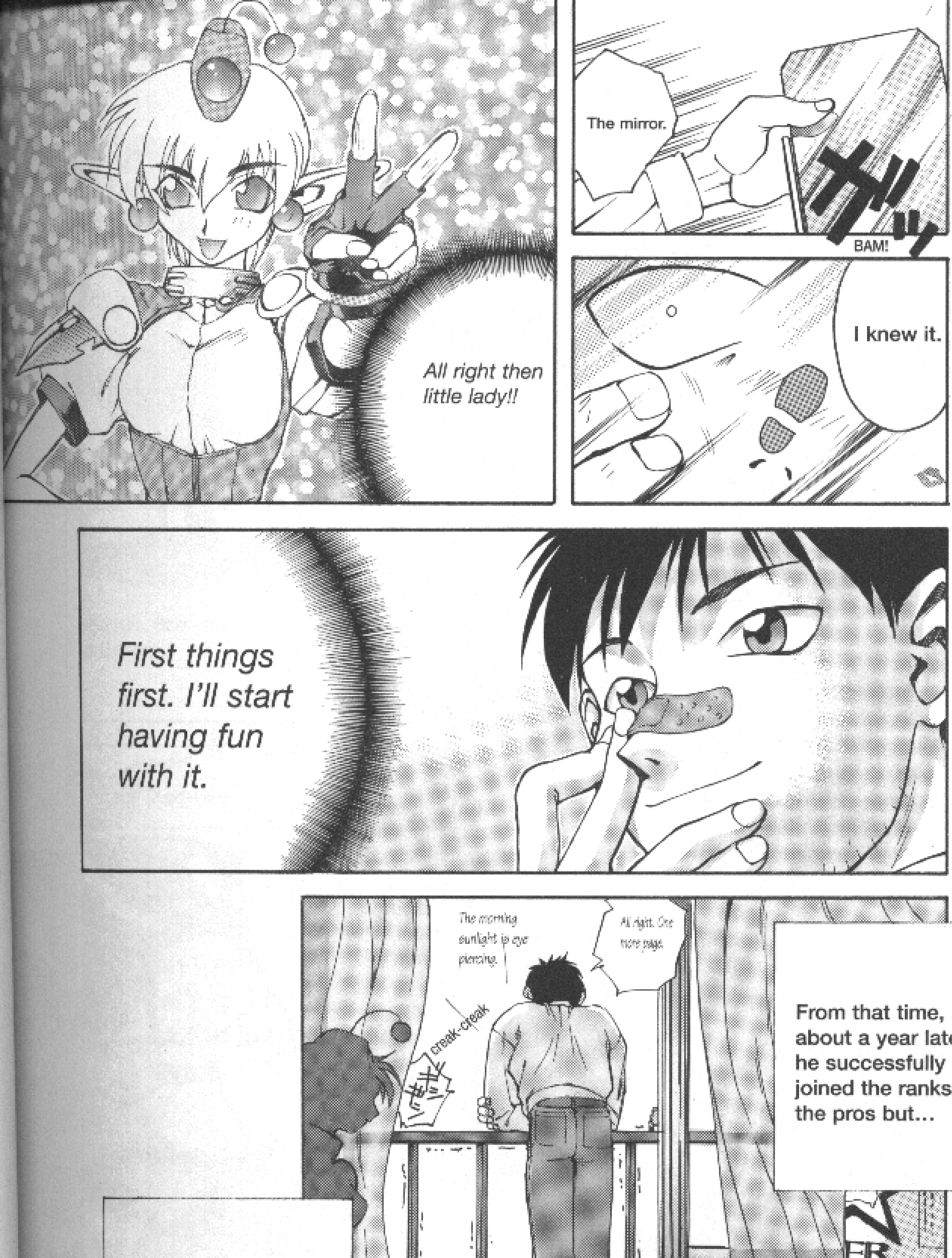

You're right. All I was thinking about was really showing the publisher and becoming a pro at all costs.
Manga is about...
the creator pouring his heart out on the page with pictures and a scenario. That's it.
Think about things like, "W if the characte could do this that here, wou it be great or i had a charact like this would it be cool."
Or how about something unexpected like this. If you think like that, you'll have fun.
And then take that feeling of enjoyment and pour it on to the page as you draw.
Well, that's really the hard part isn't it?
Ha-ha-ha.
But the pros face the same hardships.
ひらひら
Yeah, I see your point.

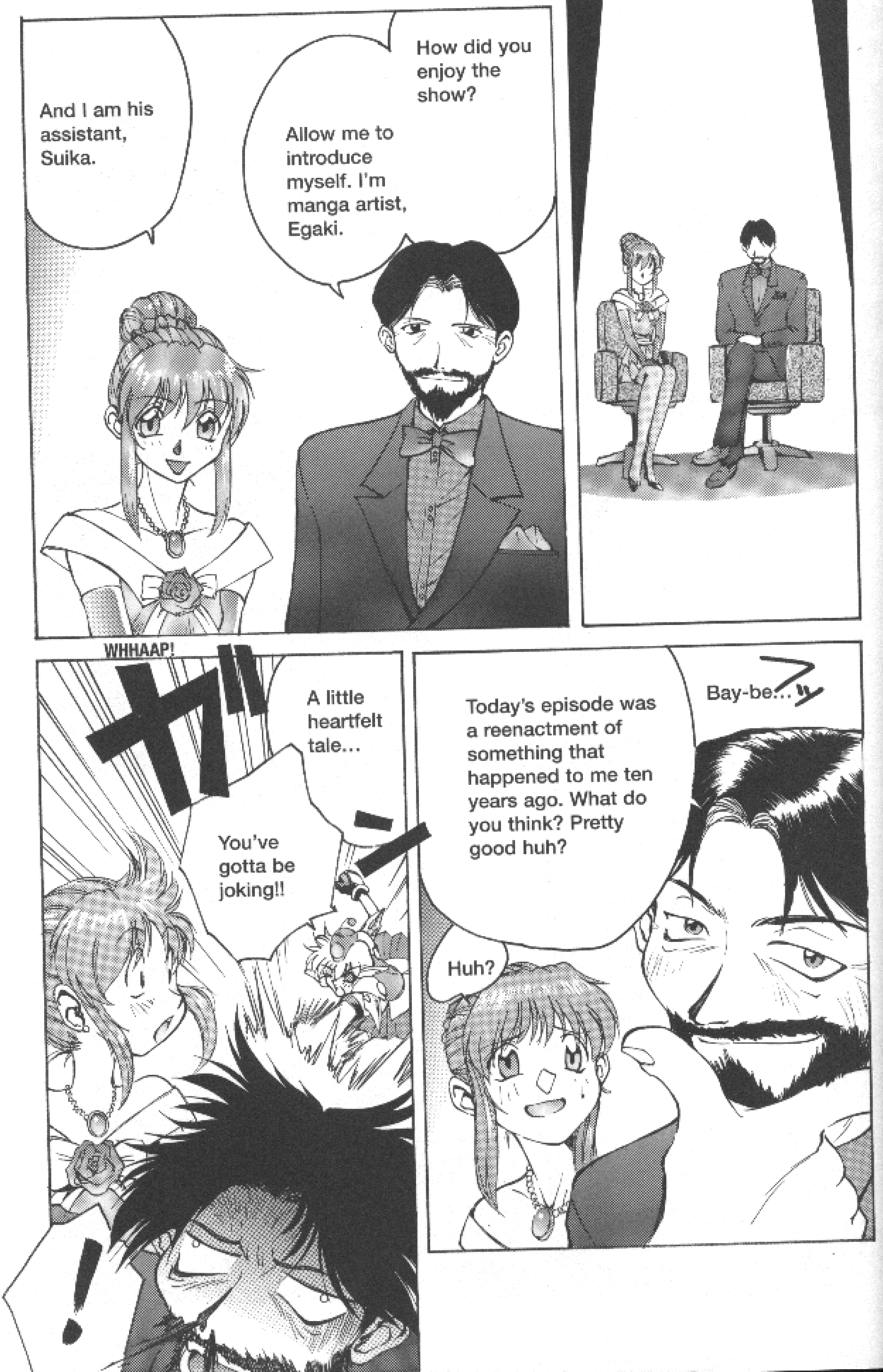

Thanks little lady!
The tension in my shoulders seems to be gone. I feel like I'll be able to enjoy myself when I draw.
So hang tough!
I will.
So how about a little celebration as my way of saying thanks!!
I hear that!

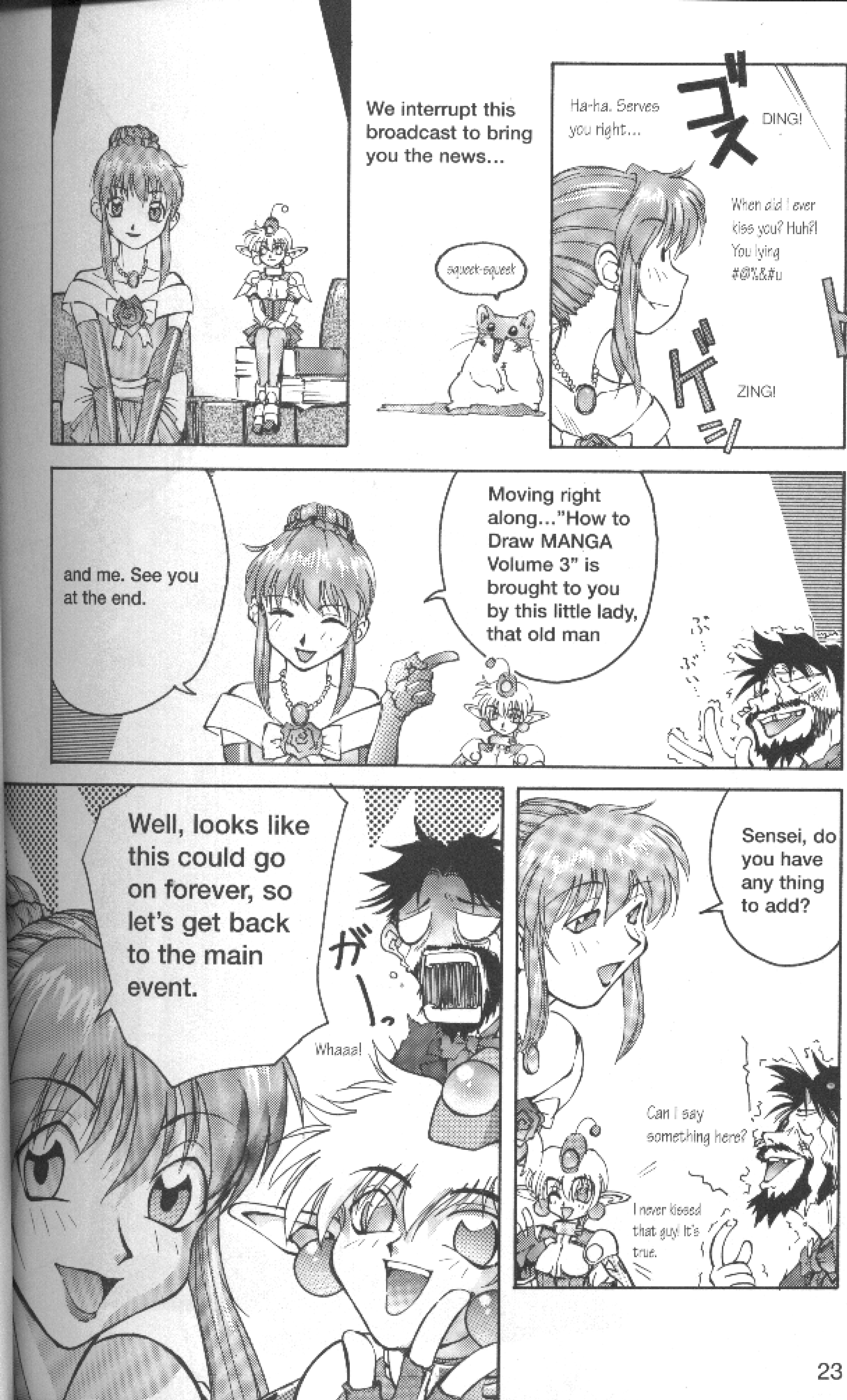

純米
祭囃子
TICK-TOCK
W-W-W-asted.
へろへろ
Guess I'll be going.
Huh?
よろ〜り
STA
ズー
You're not gonna stay while I draw?
ひっく!
Hiccup!
Sometimes you have to
WHHHAAAAP!
Do it for yourself!!
OOOOO
dribble-dribble
ボたボた
bloody nose
Whaaat! I thought you guys showed up in pinch situations. You know, deadlines and slumps.
Oh that's a lie. Everybody works at it! If you're gonna be a pro, get used to it.


BOOING!
ぴよん
うっ
Wha!
SMACK!
ちゅっ
I'll be waiting.
Huh!?
ばいばーい
bye-bye
スッ
FWHOOSH!
Wh-
What!?
OOF!


H...u...h...
It was a dream...
That's it!
むくぅ
Guess I'll wash my face...
!
....
The lid!
There's a little mark from lipstick and some beer inside!?


The mirror.
BAM!
I knew it.
All right then little lady!!
First things first. I'll start having fun with it.
From that time, about a year later, he successfully joined the ranks of the pros but...
All right. One more page.
The morning sunlight is eye piercing.
creak-creak
just because he was a pro doesn't mean he was making a living.
He had other, various difficulties. But that's another story...

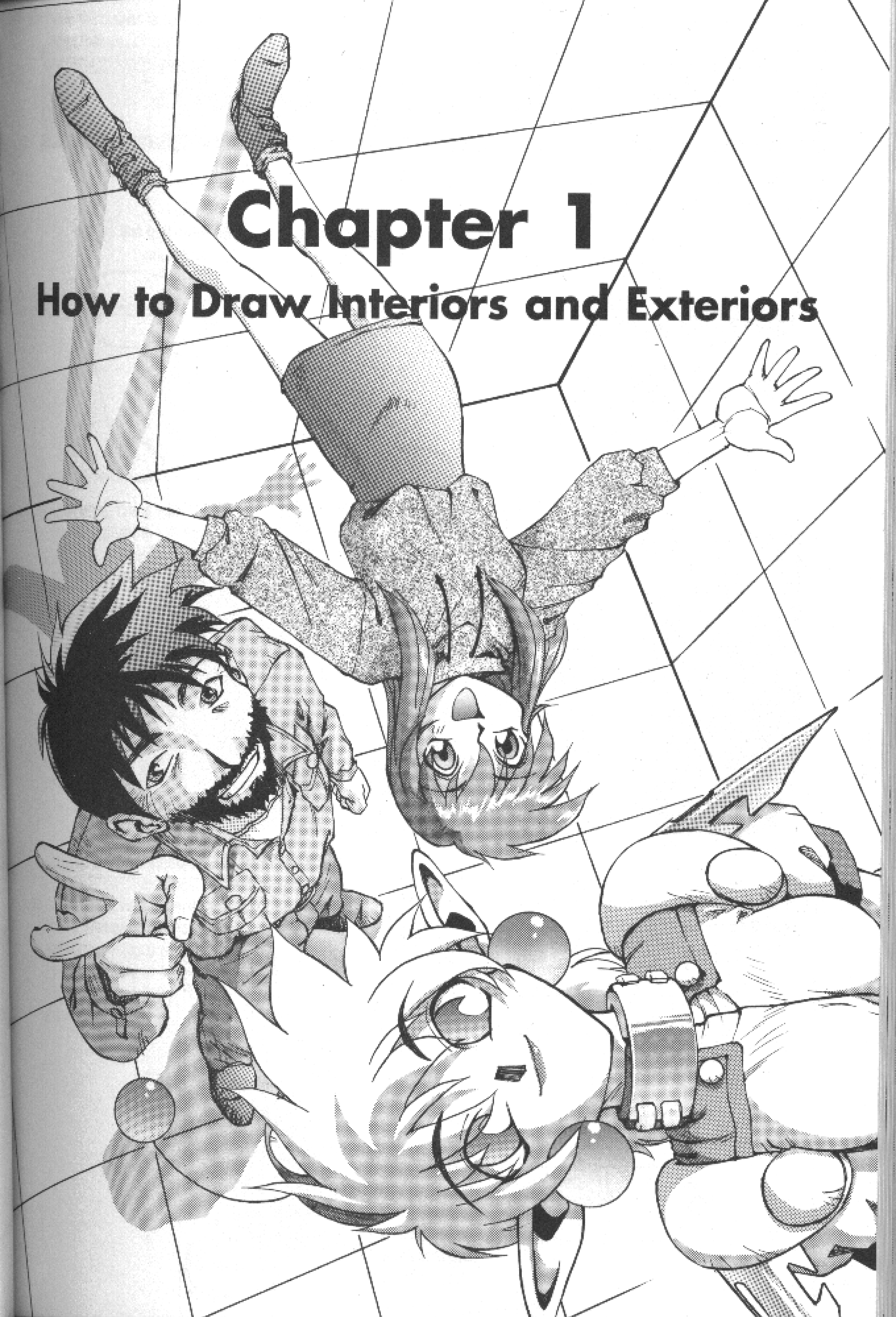

How did you enjoy the show?
Allow me to introduce myself. I'm manga artist, Egaki.
And I am his assistant, Suika.
Bay-be...
Today's episode was a reenactment of something that happened to me ten years ago. What do you think? Pretty good huh?
Huh?
WHHAAP!
A little heartfelt tale...
You've gotta be joking!!
!


BING!
ガス
DING!
ゴズ
Ha-ha. Serves you right…
When did I ever kiss you? Huh?! You lying #@%&#u
BANG!
ドゴ
ゲシ
ZING!
We interrupt this broadcast to bring you the news…
squeek-squeek
Moving right along…"How to Draw MANGA Volume 3" is brought to you by this little lady, that old man
and me. See you at the end.
Sensei, do you have any thing to add?
Can I say something here?
I never kissed that guy! It's true.
Well, looks like this could go on forever, so let's get back to the main event.
ガーっ
Whaaa!

TRY!

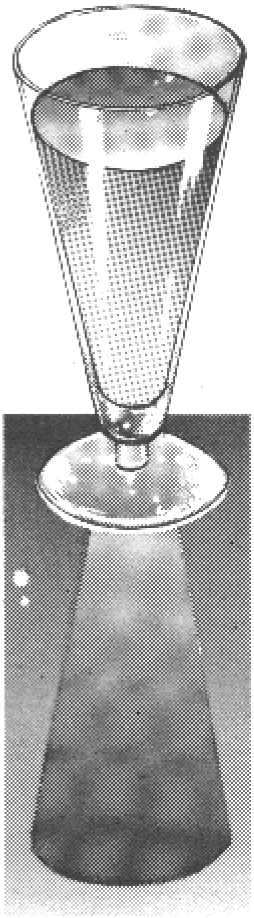
Chapter 1

How to Draw Interiors and Exteriors

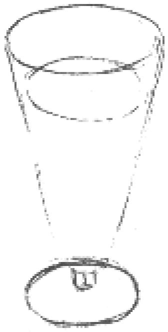


Drawing Simple Objects

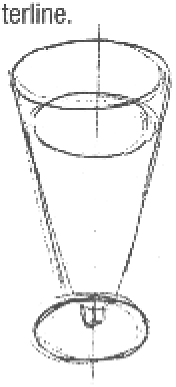
Try drawing a centerline for bisymmetrical objects.
As an example, try drawing a glass.



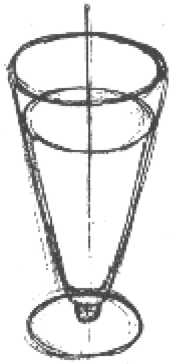
❶ First, simply give it shape.



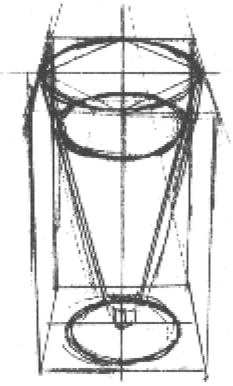
❷ Next, find and set the centerline.



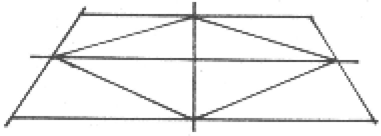
❸ Look at the centerline and while paying attention to the bisymmetrical balance, tidy up the shape.



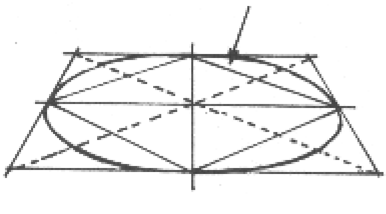
❹ If things aren't going so well, try drawing a box of perspective lines and rethink the work from there



❺ If you can't draw ellipses well, and if it is an ellipse viewed from the front, one method is to draw a cross in a trapezoid and then connect the points forming a diamond shape and use that as a yardstick for drawing the ellipse.

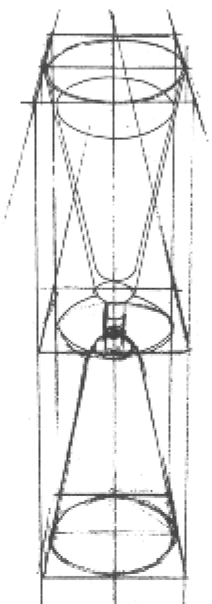


Use this area as a yardstick to tidy up the shape of the ellipse.

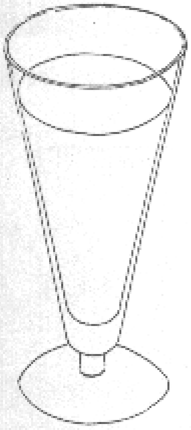


Note that the method of thinking changes when viewed from a diagonal angle – see dotted line.

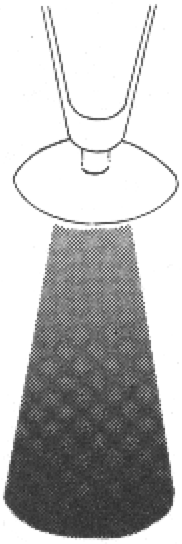
❻ For reflections, extend the box of perspective lines and think from there.

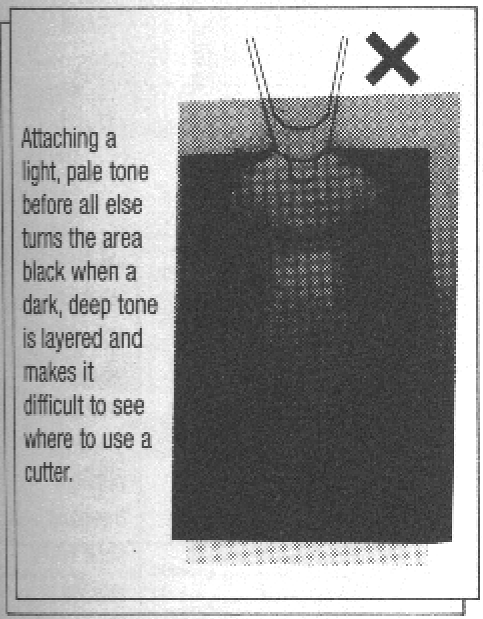


❼ Once the outline is complete, do it in pen. Give shape to areas that do not need to be inked with a blue pencil and later use that as a yardstick for attaching tones.

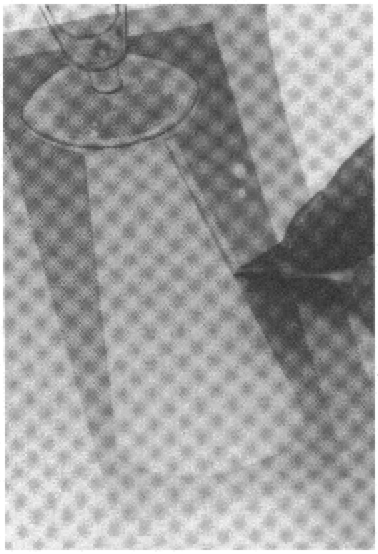


❽ The key point in this drawing is probably the tone management in the reflection. The first point of caution is to attach a dark, deep in color tone before all else.



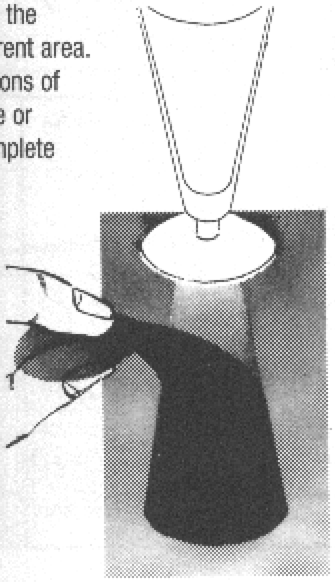


Attaching a light, pale tone before all else turns the area black when a dark, deep tone is layered and makes it difficult to see where to use a cutter.



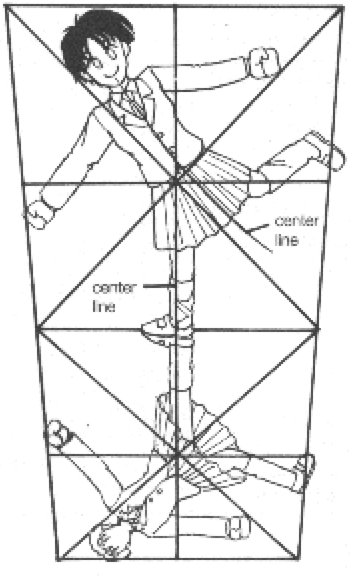
❾ Next, once a light, pale tone is added on top of the dark, deep tone, etch at a point slightly off the border and line it up with the border of the first tone.

❿ Cut and remove the etched, transparent area. Adding expressions of light using white or etching can complete the work.



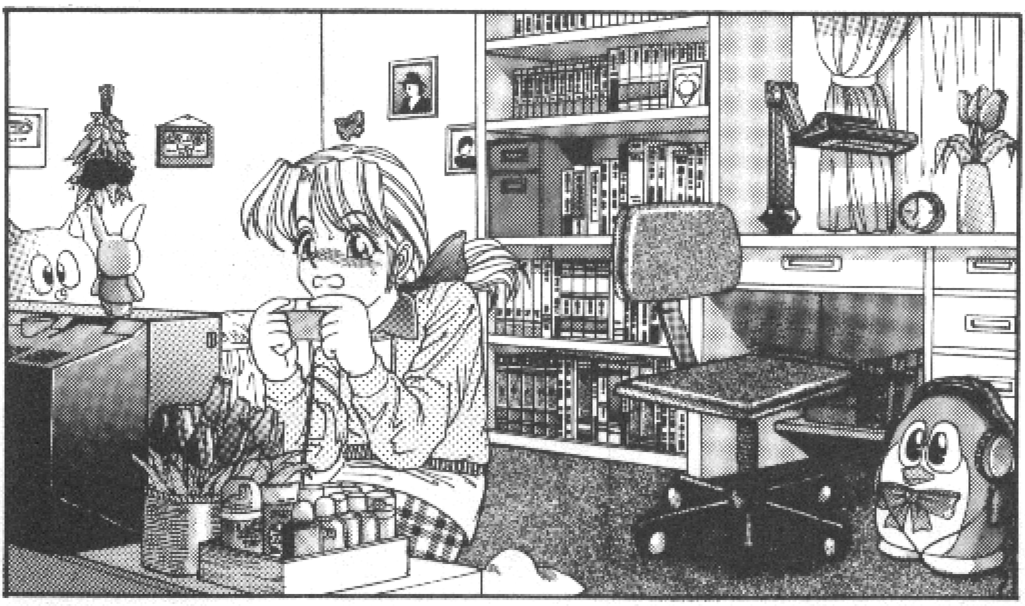
Centerlines are:

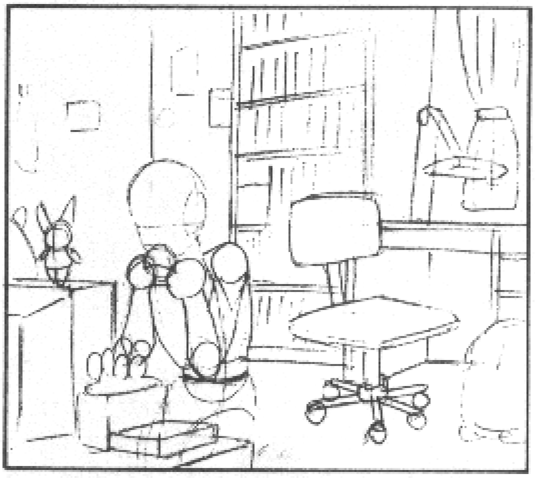
Fundamentally, drawn to show the bisymmetrical balance. Their use can be extended to cases using human figures and showing the bisymmetrical area of objects and spaces.



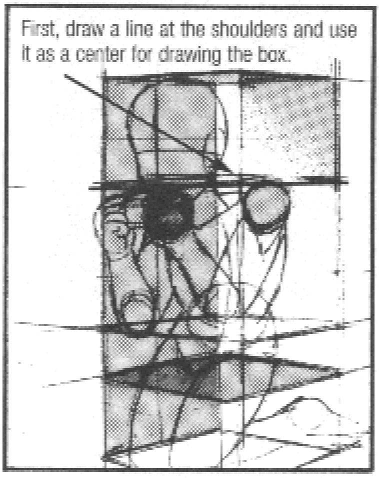
Putting Characters into Scenes and Drawing Backgrounds

When putting characters into scenes and drawing backgrounds, put the principle of placing the character inside a perspective into practice.



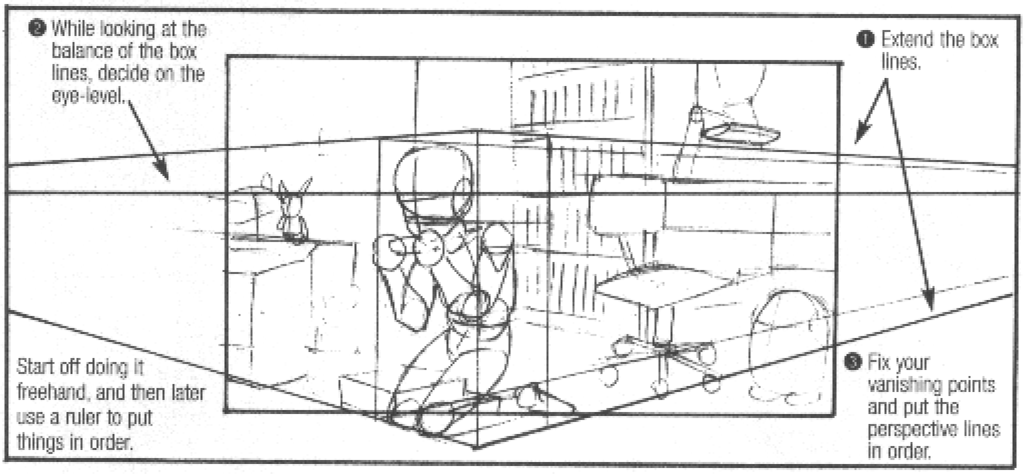


First, give shape to the area of the space, area and the sizes of the character you want to draw.



First, draw a line at the shoulders and use it as a center for drawing the box.

Next, creat the box space of your character. Draw the box in a freehand style while looking at the overall balance.



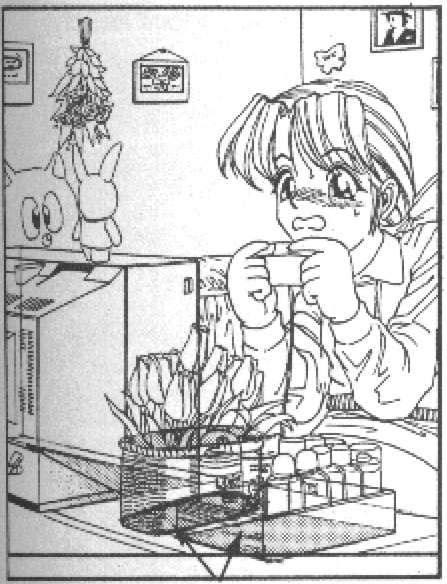
❶ Extend the box lines.

❷ While looking at the balance of the box lines, decide on the eye-level.

❸ Fix your vanishing points and put the perspective lines in order.

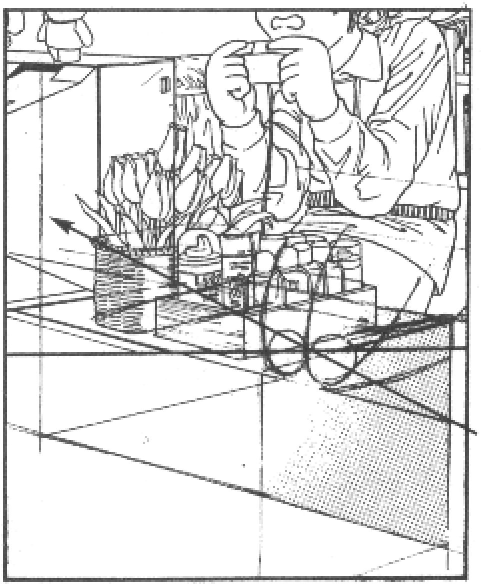
Start off doing it freehand, and then later use a ruler to put things in order.

Using the box, the 'eye-level' (horizontal line and vanishing points.



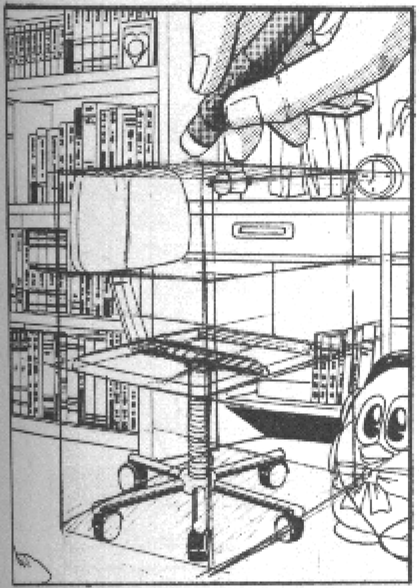
After putting the perspective lines that will make up the basics, draw as if you are placing objects into the scene using those lines as a yardstick while thinking about the size of the character.

After drawing unseen areas, give shape to the objects.



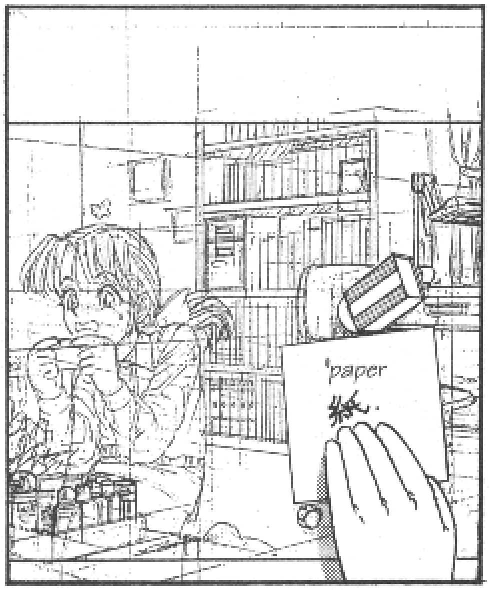
Draw lines in the unseen areas too when thinking about the three-dimensional form of objects.

Lines used for thinking about the positional relationship of the television and the character.



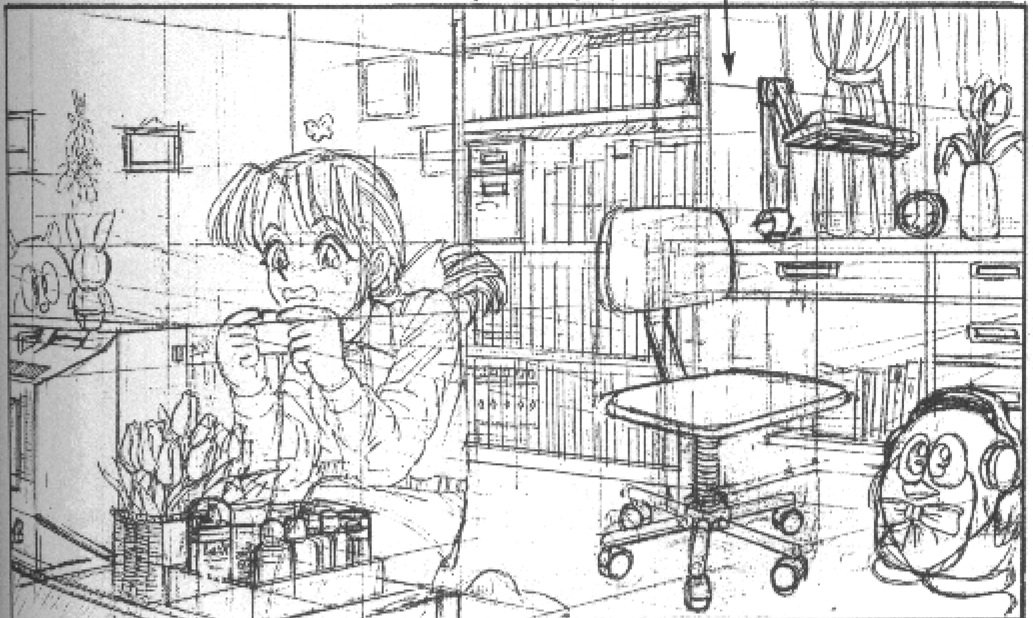
When you have added too many lines or are unable to see necessary lines, tidy up by erasing unneeded lines.

Using a pen type eraser is convenient for small, delicate areas.



When you want to keep the necessary lines in tact and erase unneeded lines, cover the necessary lines with a piece of paper and go over the area with an eraser.

Use any number of perspective lines as necessary.

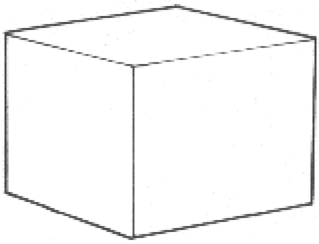


After freehanding the background, tidy up the vanishing points with a ruler and finish outlining.

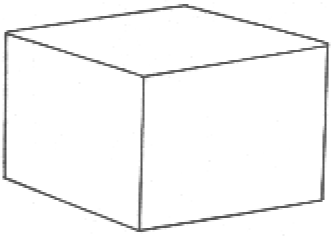
★Placing a thumbtack in the vanishing points helps.

Next, do the inking. The basics of pen inking the lines that make up the shape are to draw the outer outlines on the thick side and the inner lines on the thin side.

Be careful not to draw the same kind of monotonic lines.

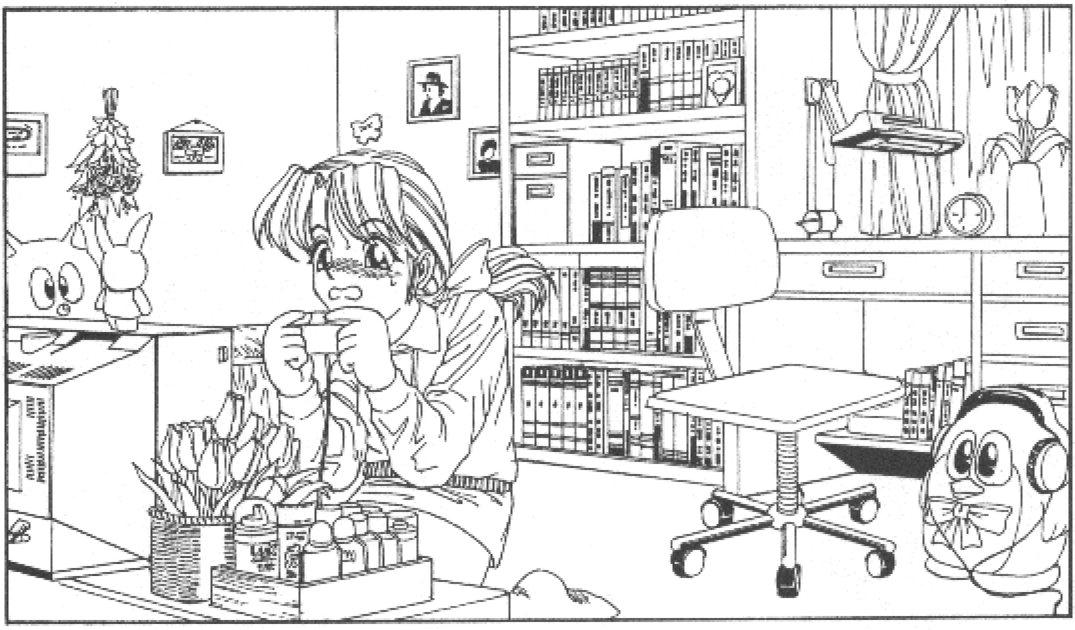


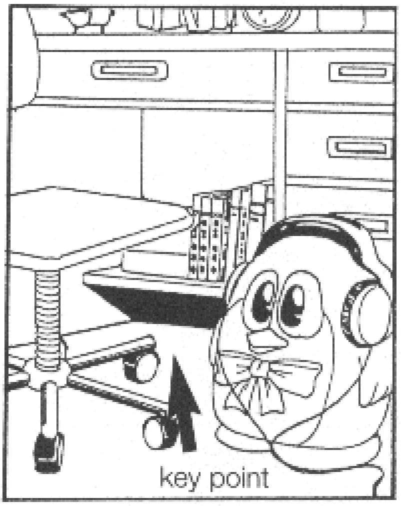
good example



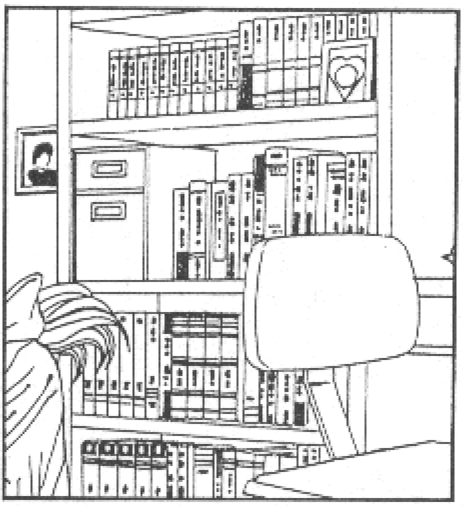
bad example

Complete the work, adding peninking.

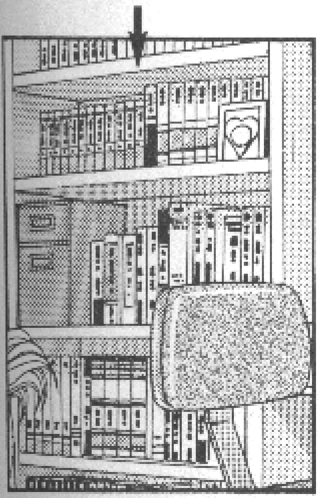




The key point here is the areas drawn in black. In addition, use black for shadows and the like. Keep in mind that you are actually drawing the space and not merely filling in the shadow.

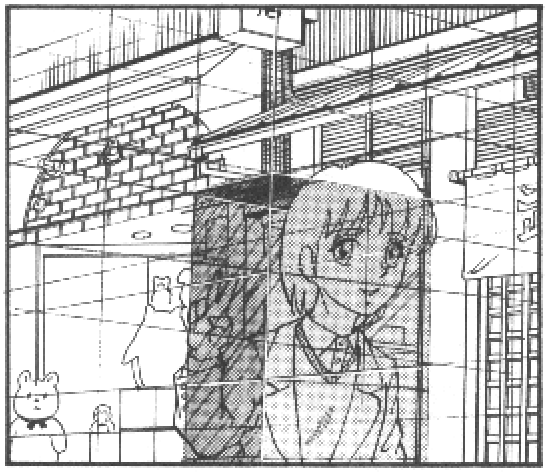


Deal with the books and other things in the bookshelf using a fine-point pen giving the objects an actual likening. It is good idea to show the richness of the lines by handling the details like in the above illustration. View a variety of drawings and try researching on your own.



Add in the shadows.

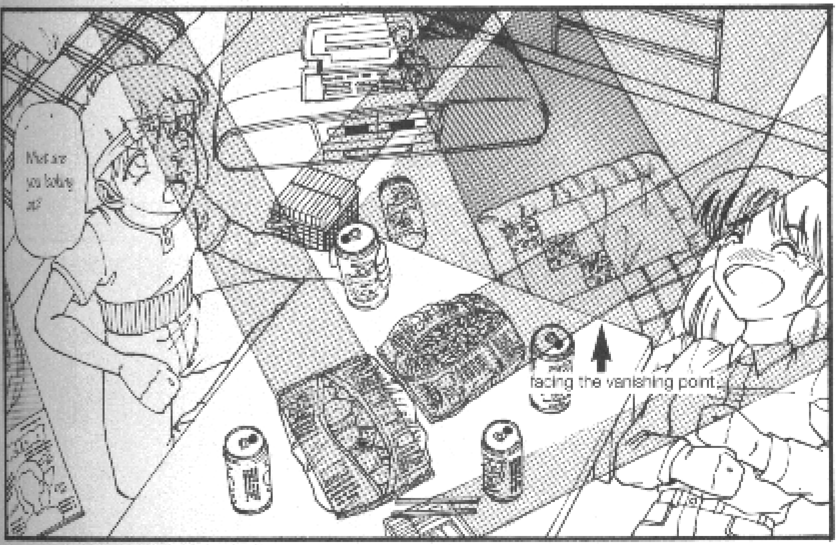
Adding tones finishes off the work. The key point here is the shadows added by the tones. Since shadows have light and dark colors in them, pay attention to their usage.



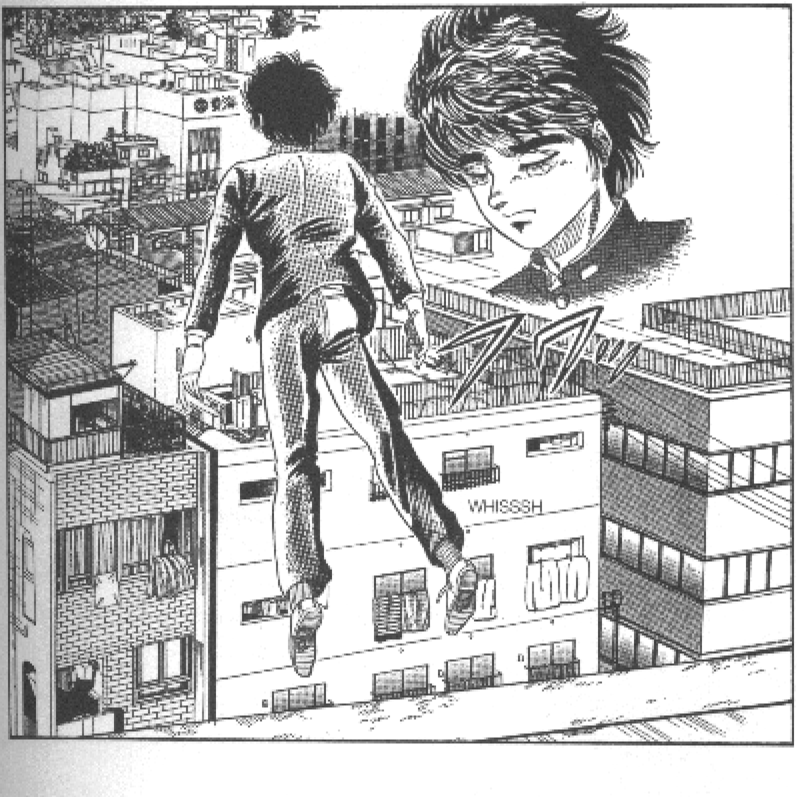
As a basic rule, think of perspective from the character's point of view and then consider backgrounds using the same rule for exterior scenes.

A Word on Actual Living Spaces

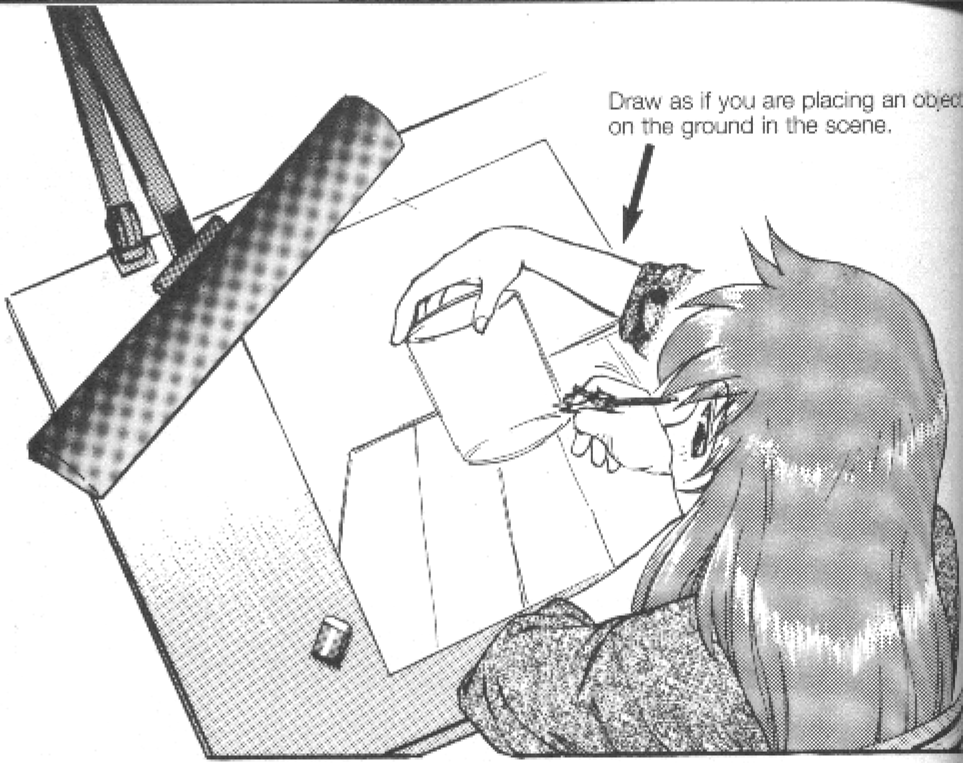
Up till now we have advanced up through the basics of using one or two vanishing points; however, in actual living spaces there are numerous vanishing points and taking these from an eye-level would take a long, long time. In addition, the character itself is not always just standing still. When there is a lot of action, you can't line up the background perspective with the same direction of the characters.


What are you looking at?

facing the vanishing point



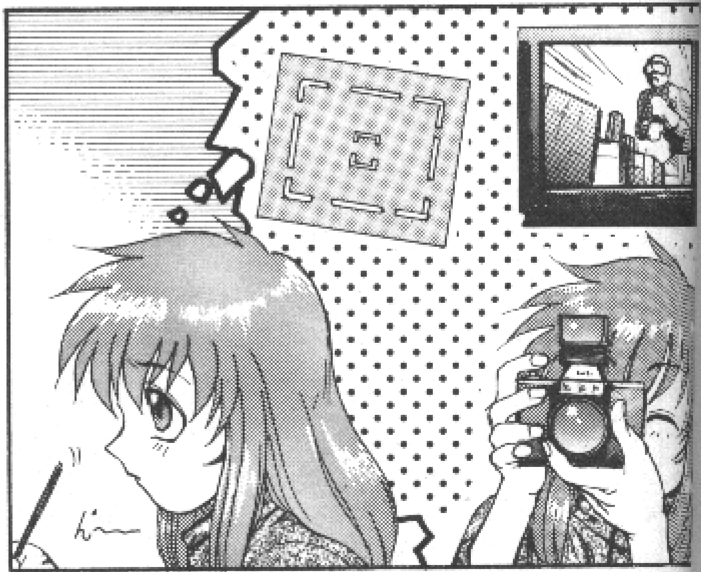
So what do you do? Really the only thing to say is to set things up so they don't look strange. We'll start with Lesson 1. First, in the middle of a piece of white paper, consider the space of the walls, the ground and the floor.



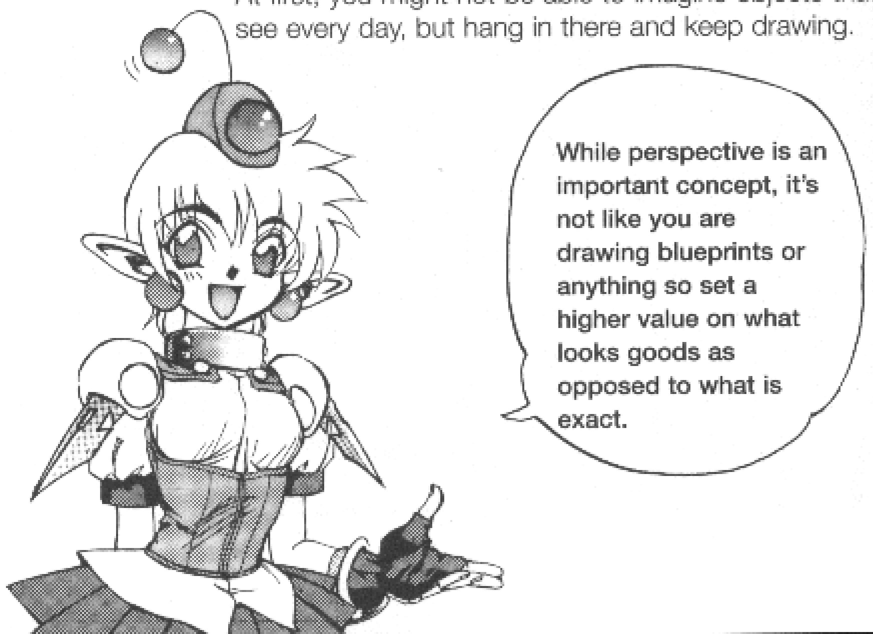
Draw as if you are placing an objec on the ground in the scene.

For Lesson 2, consider various angles of the objects and character when viewed from a television screen or the four-sided images as seen through a camera viewfinder.

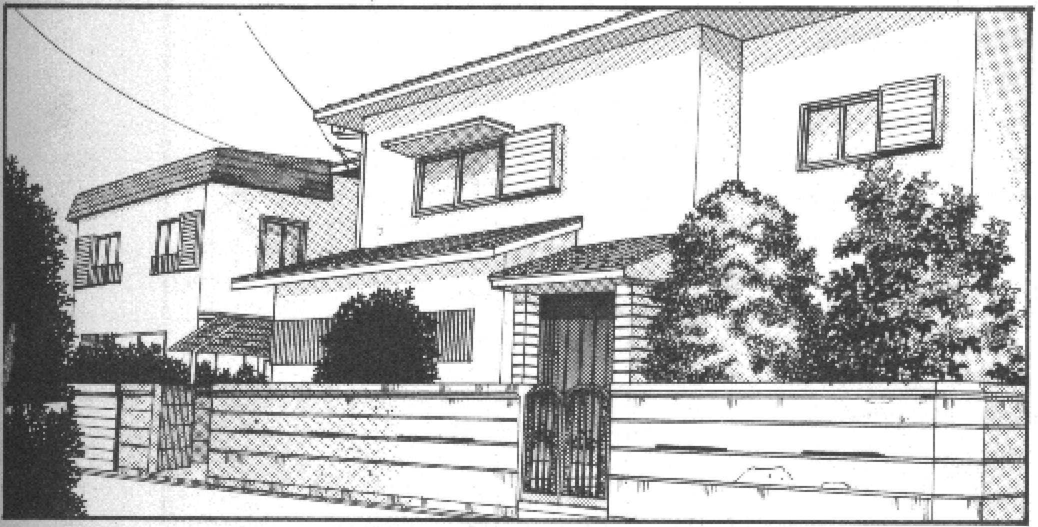
Keeping those images in mind, fill in the white space by imaging the space and copying the images into it.

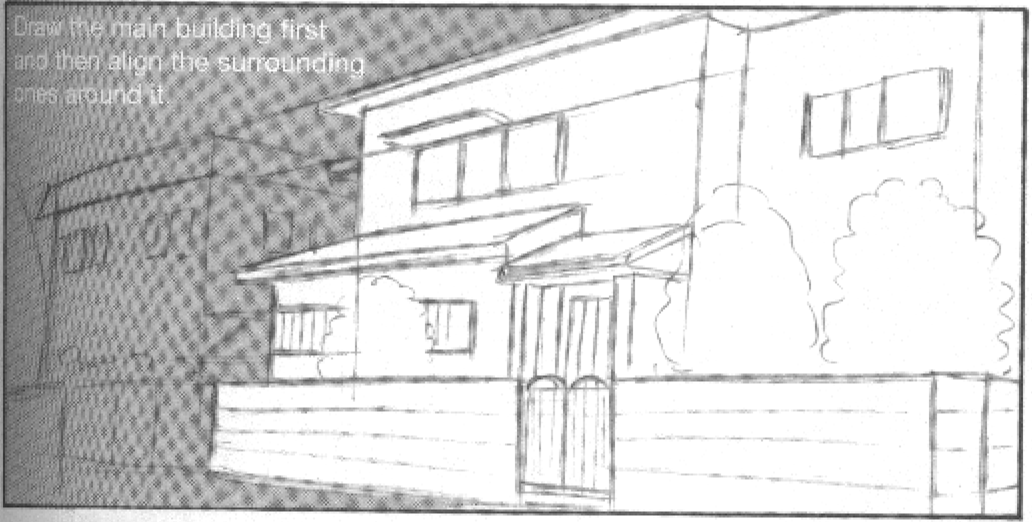


At first, you might not be able to imagine objects that yo see every day, but hang in there and keep drawing.


While perspective is an important concept, it's not like you are drawing blueprints or anything so set a higher value on what looks goods as opposed to what is exact.

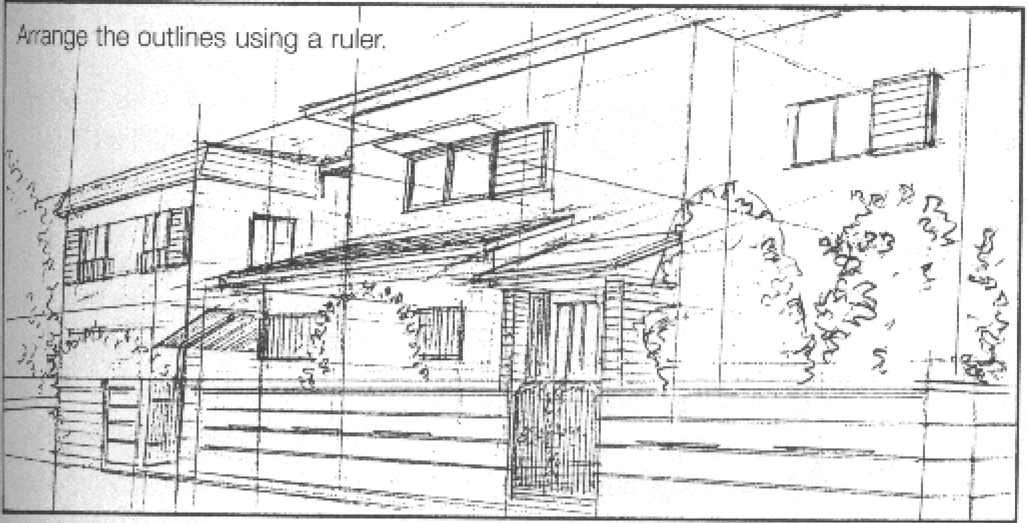
Drawing Buildings





Draw the main building first and then align the surrounding ones around it.

Add in the outlines getting the perspective from the main building.



Arrange the outlines using a ruler.

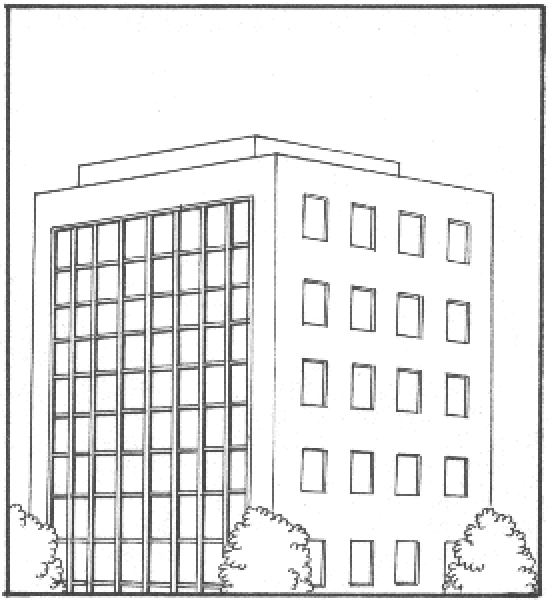
Once the outlining is done, add in the pen inking. Then, complete the work by adding tones for shadows and the like.

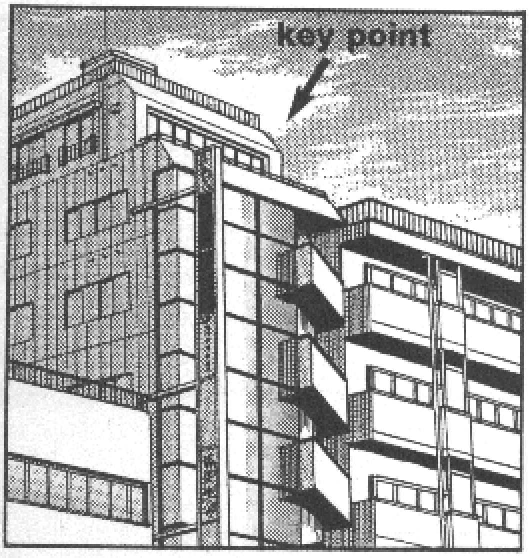
Background Checkpoints

Setting up the angles with a feeling of stability

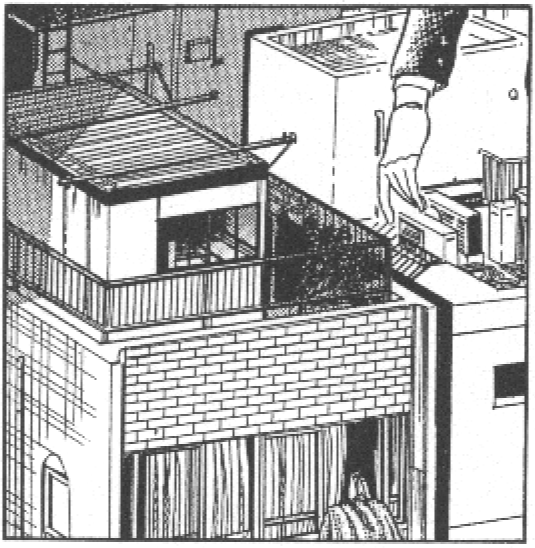
Depending on the angle that objects are viewed from, in some cases they can look unstable.

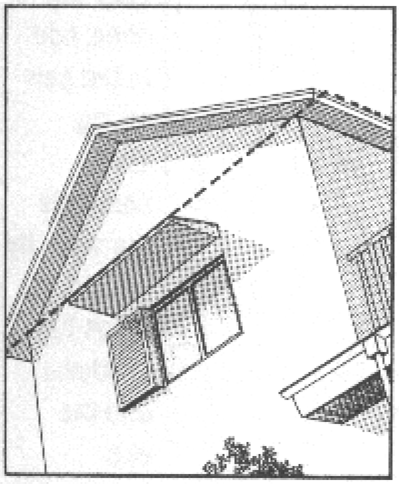
As a simple example, take a look at the illustration of the building on the right. You can see that even if the perspective is correct, the building ends up looking flat, without any three-dimensional form. In order to bring about a sense of stability, you need to create cubic angles like in the drawings below.

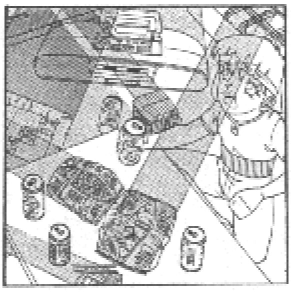




An easy, effective method to bring out the three-dimensional form and give stability to the drawing is to apply a tone giving the side a shadow effect.

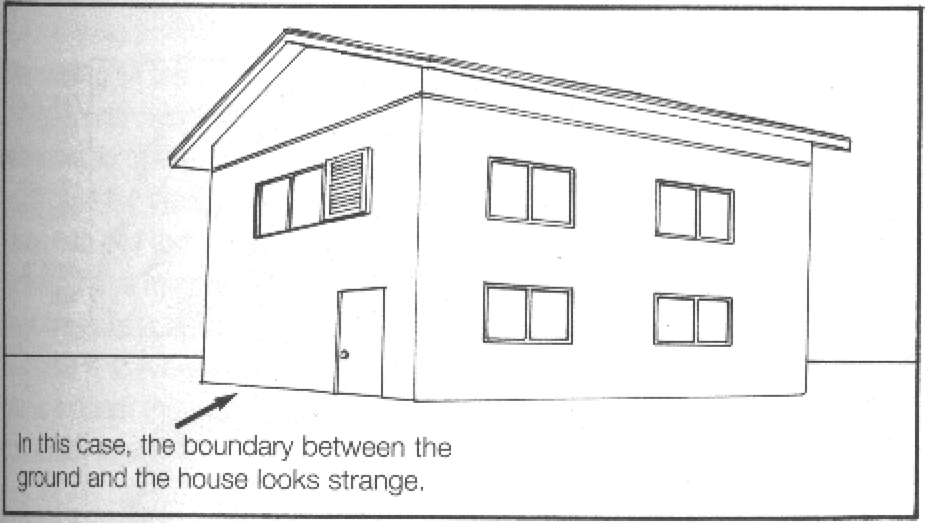






A set-up with a feeling of stability is not only for buildings but can be applied to living spaces as well.

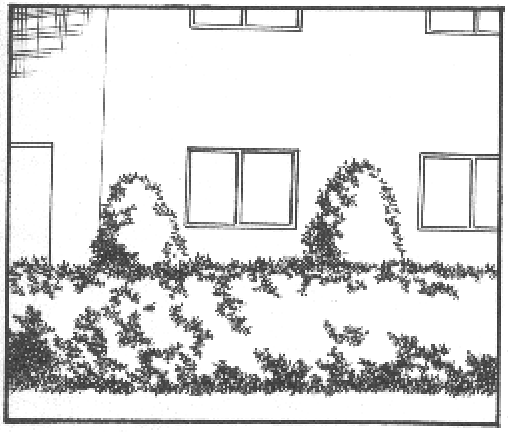
Optical illusions exist in human eyesight. For example, in some cases, even though the perspective of the items drawn on the floor is correct, they look slanted. In cases like this, think of the angle and try searching f a set-up with a feeling of stabili that 'looks good to your eye'.

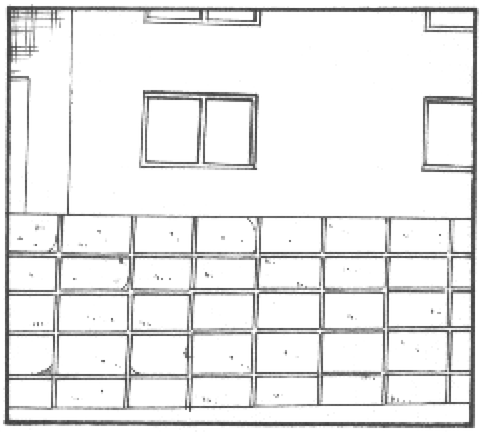


In this case, the boundary between the ground and the house looks strange.

Even if you make use and draw stable angles, when a full-sized building is viewed, the unstable areas tend to stick out.

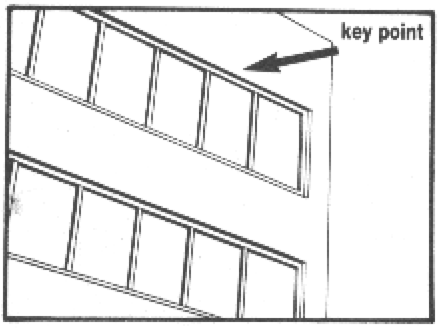
Draw shrubs, fences and the like to skillfully cheat the drawing. Cheating difficult to draw or unstable areas is also part of your technique.

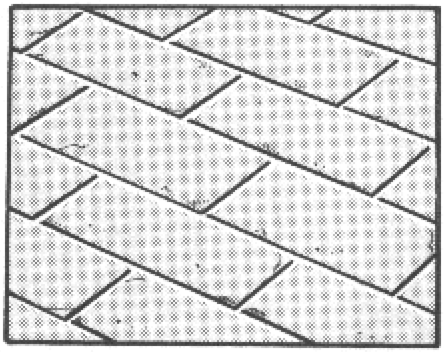




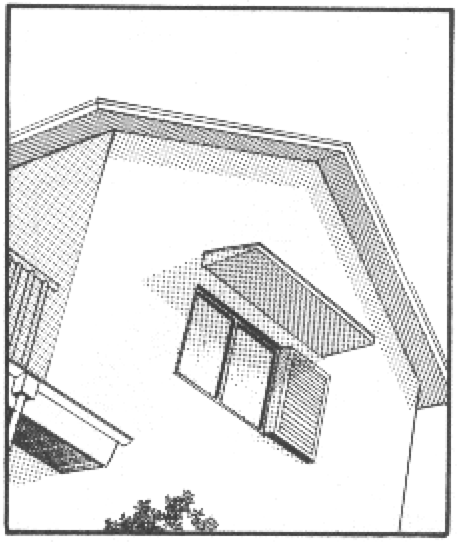
Consider the thickness of objects.

For example, the frame of the windows and the like can be drawn normally if it is a large sized drawing; however, with small drawings, the majority of people will not be conscious of the thickness and the drawing will look flat. If it is not too extremely small, think of adding black in the sides where you want to give it some thickness and three-dimensionality.



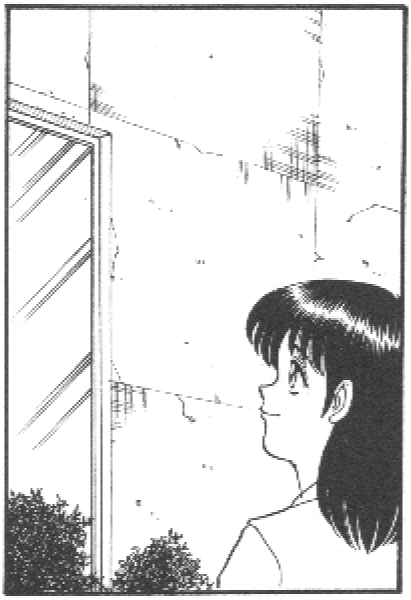


Add thickness to bricks, block walls, tiles and the like.

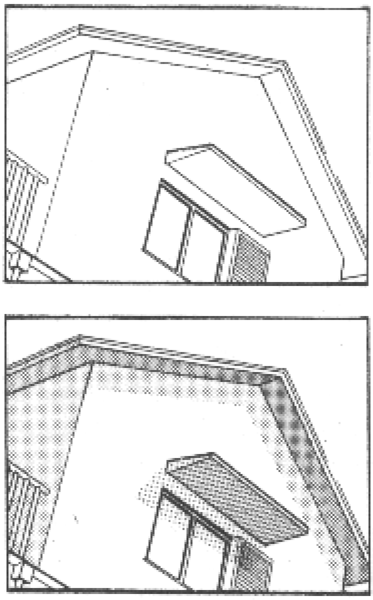


Adding thickness with a pen relates to thinking about shadows. By applying this, even in thin outlined drawings, a stable drawing can be done with the assistance of the shadow.

Considering the subsistence of walls

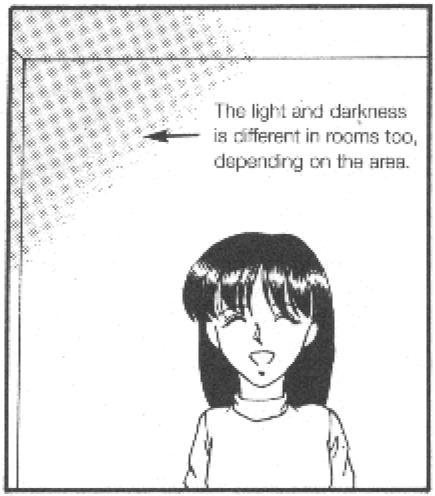


Walls are easy when depicted on buildings; however, when the background of a scene in most homes and rooms ends up being just a wall, steps need to be taken to make it look dirty if the wall is old.



If the wa new, don make it lo too dirty. this case, take actio by using tones to add shadows.

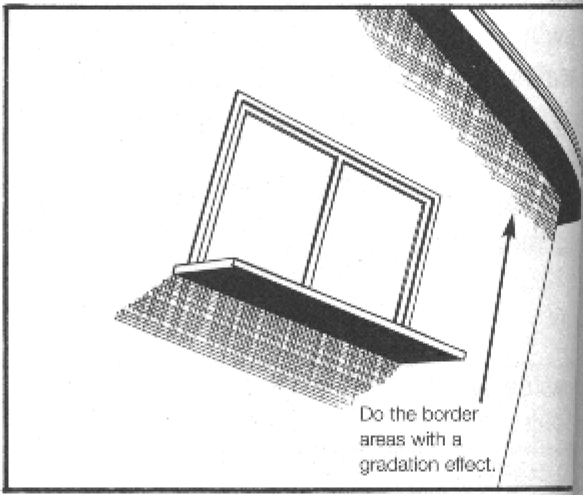
The feeling of subsistence changes when shadows are not present and when they are.



The light and darkness is different in rooms too, depending on the area.

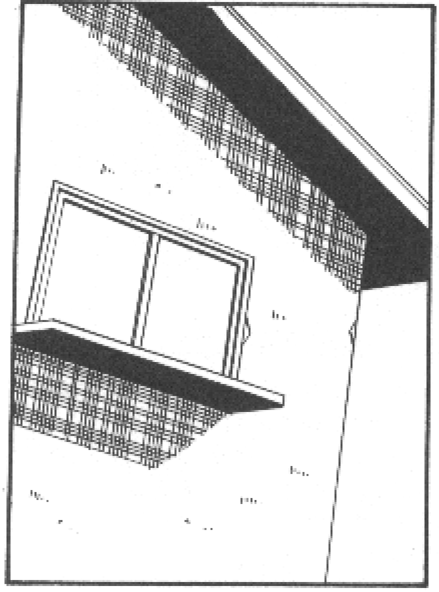
Sometimes etching tones or if the character is close, adding shadows behind the character, is effective.

When using effect lines to create shadows, if the lines are too thick, their subsistence tends to stick out, creating obtrusive shadows that end up making the drawing look dirty.



Do the border areas with a gradation effect.

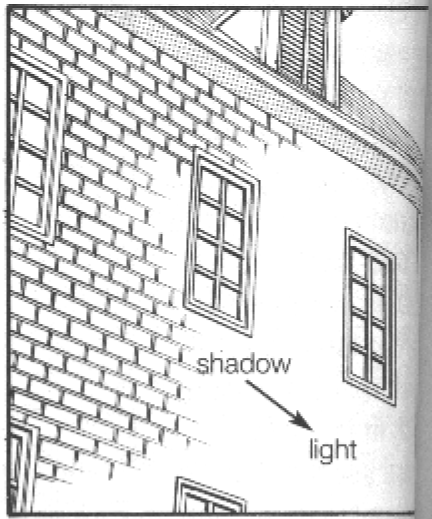
Since this method is a high level one involving a skilled pen, it is a litt difficult to recommend to beginners.



While shadows are used for expressing a feeling of subsistence, they are not intended to be obtrusive. With this in mind, draw sharp lines as thin as possible.

bad example

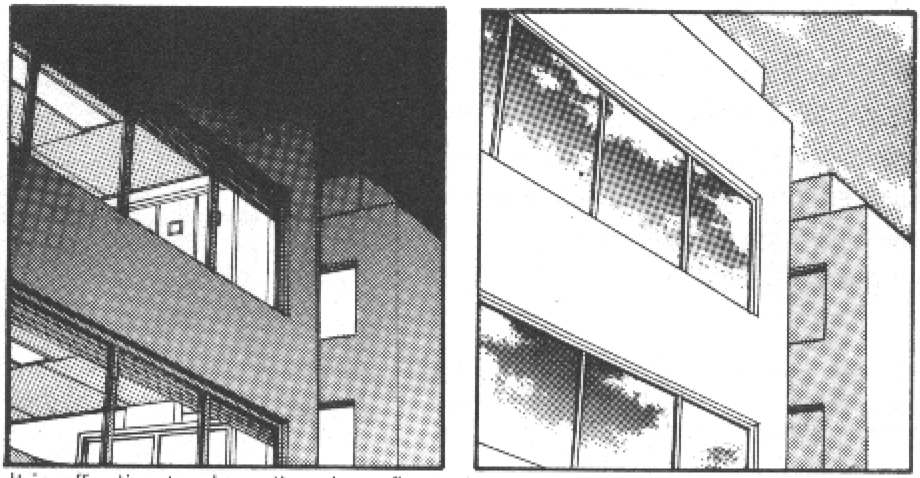
Shadow Applications
In some cases, shadows are gradated from light to dark.



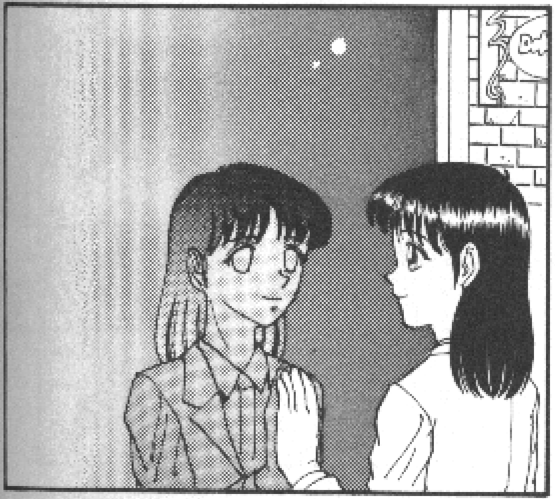
Add management lines in the shadow areas when drawing brick and the like and gradate toward the light.

Considering glass

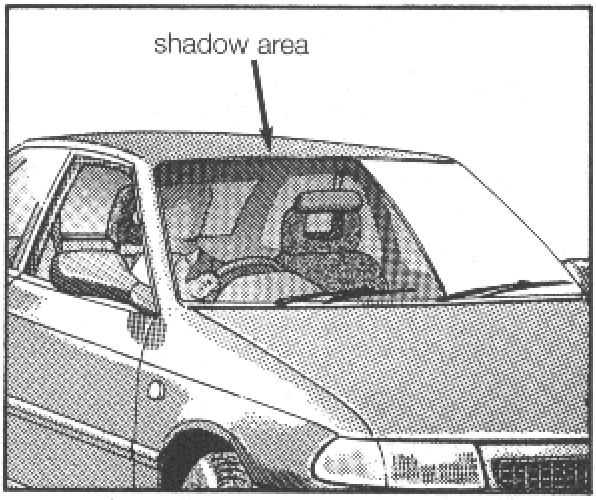
Depending on the transparency and the relationship of the angle and the light, glass can end up looking like a mirror. Just try to take action to make it look like glass without thinking too much about it.



It is effective to show the sky reflected on glass at midday. Conversely, at night, the inside of the rooms can be easily seen.

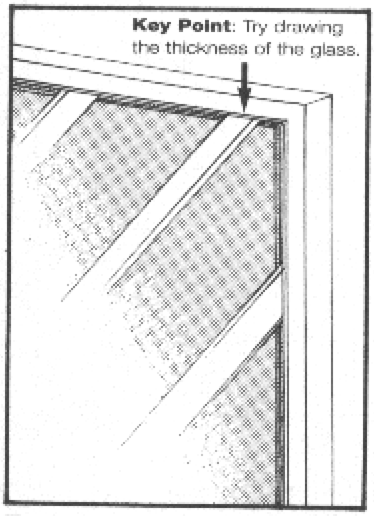


It is also effective to show the character reflected on glass and adding light with white.


shadow area

Adding a shadow makes what is inside the glass visible.

There are numerous methods for managing these situations and the fastest way to improve is to try imitating skillfully managed backgrounds.

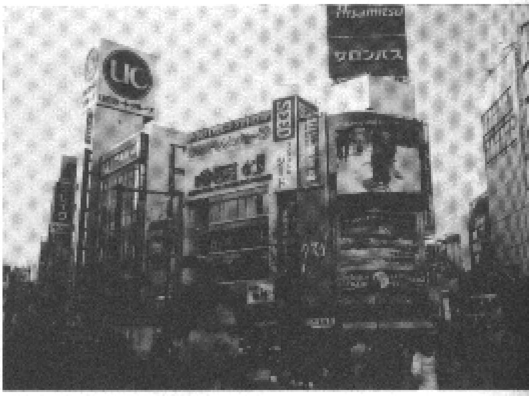

Key Point: Try drawing the thickness of the glass.

Taking action by adding effect lines for light also works.

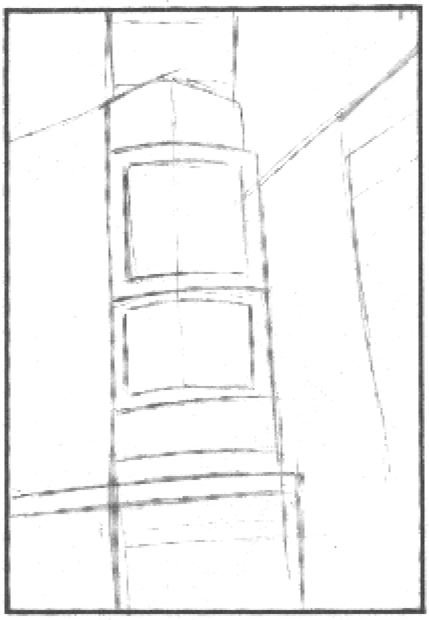
When you find skillfully managed backgrounds in manga magazines and the like, it is a good idea to collect them in a scrapbook for your own reference when you draw.
Classifying your note books into volumes like nature settings, buildings and various effects is also a good idea.

Drawing Backgrounds from Photographs

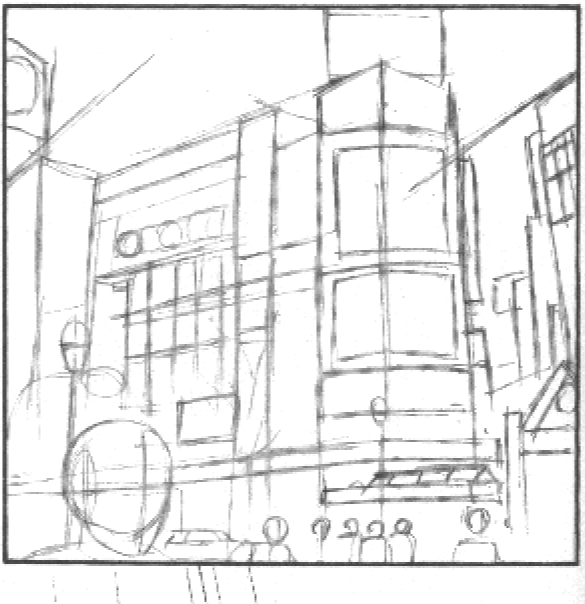
An easy way to draw backgrounds from photographs is to use a light box; however, for those of you who want to really improve, we recommend not taking the easy way out and really improving your visual power by drawing from photographs.

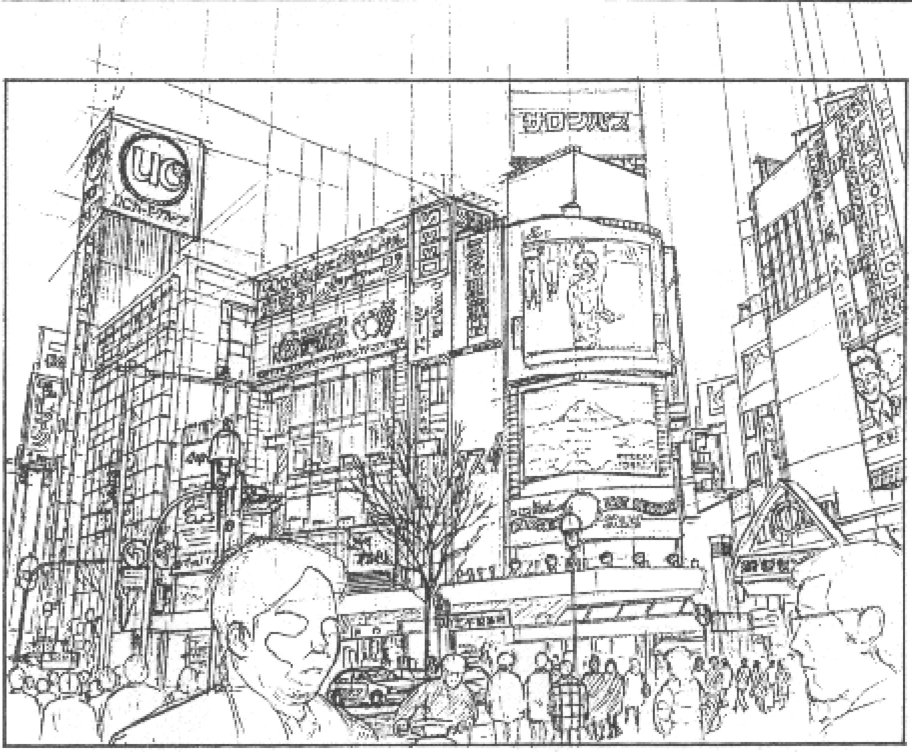


First, give some shape to the main buildings.



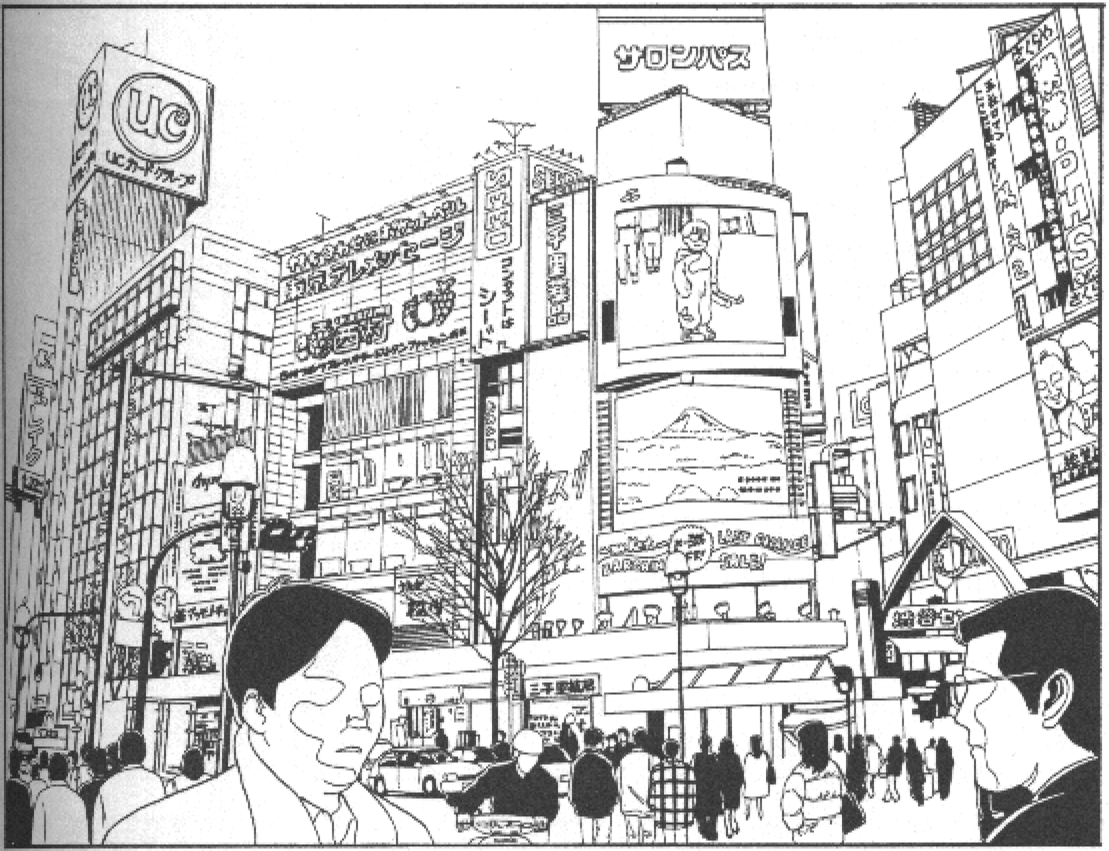
Draw the surroundings paying attention to the perspective lines using the main buildings as a yardstick.





Once you've finished the basic design, tidy up with perspective lines and outlines with a ruler.

Then add in pen.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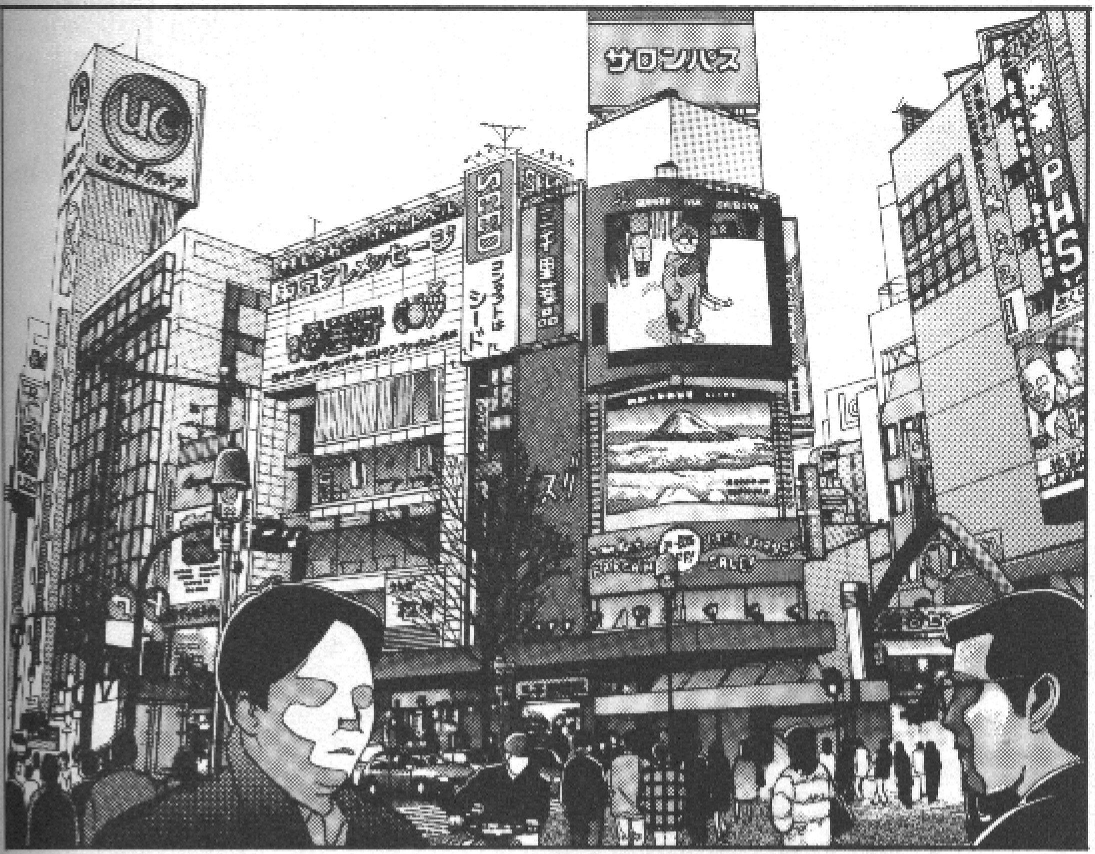
三千里薬品
LAST CHANCE SALE!
PHS

Finish the work by attaching tones. Try not to think too much about all the details and handle the work giving the things just enough resemblance to make them look real enough.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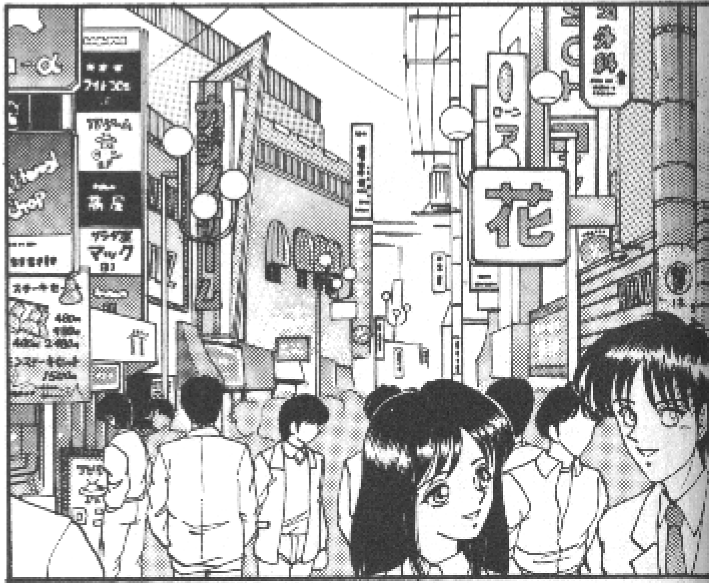
コンタクトはシード
三千里薬品
PHS

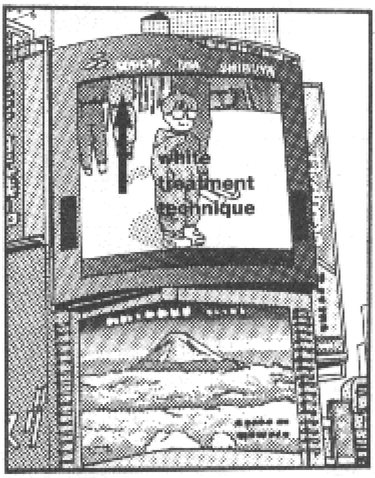
finished work

Effective Management of Street Scenes

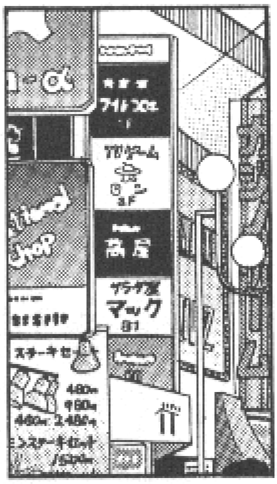
At first, it is important to try and copy the scene as you see it; however, when you reach a point where you can draw well enough, it is time to consider effective management methods, and draw backgrounds where they belong in the background. Even when a photograph is used for reference, there is no need to completely draw every little detail. What is foremost is to give the drawing the atmosphere of a street scene.

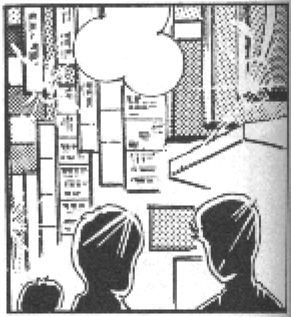


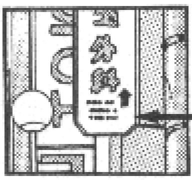
When characters appear enlarged in the foreground, the need to draw detailed backgrounds is diminished. Compositionally by adding something to the foreground, the depth of the drawing is brought out. Gradate the building in the back to 'look like' buildings.



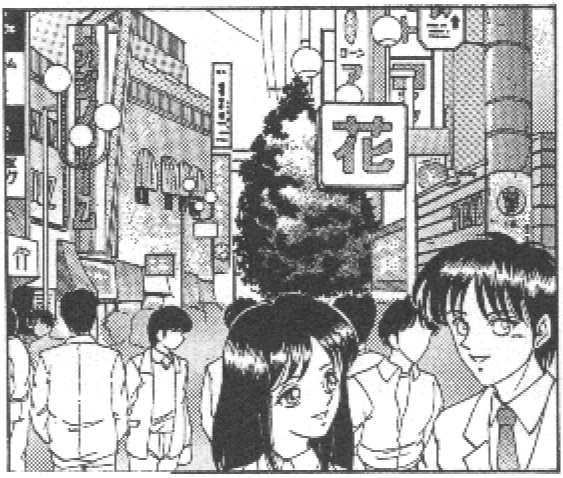
Drawing letters and the like in street scenes in complete details is fine but not necessary. These can be handled by gradating them for resemblance.



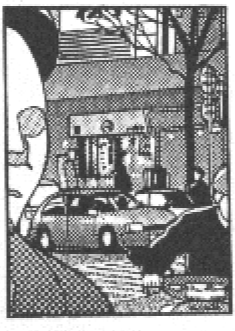




fine-point pen treatment technique

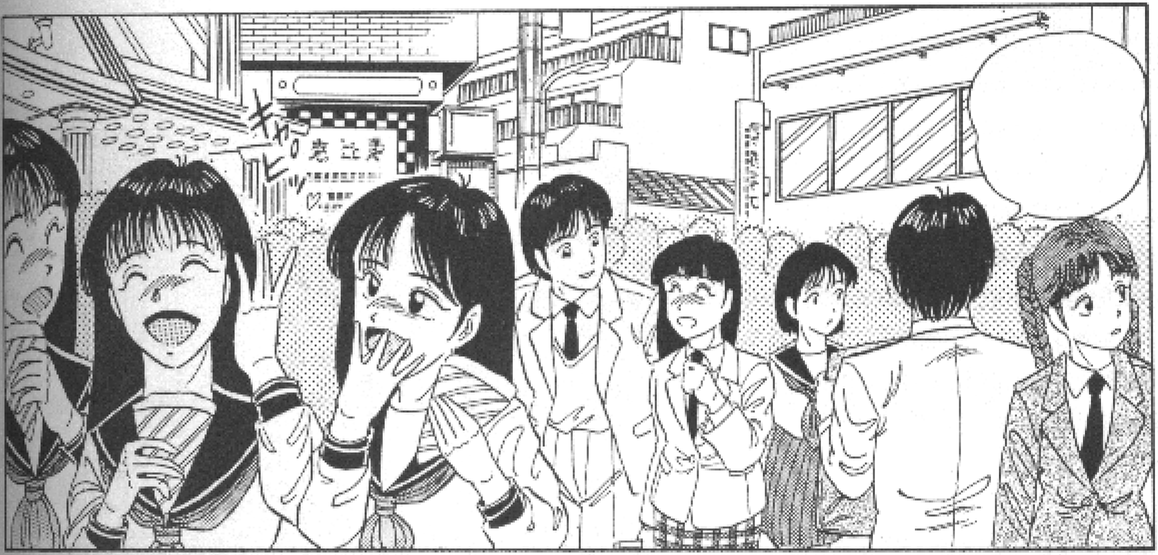


A tree can also be added to avoid drawing detailed areas.



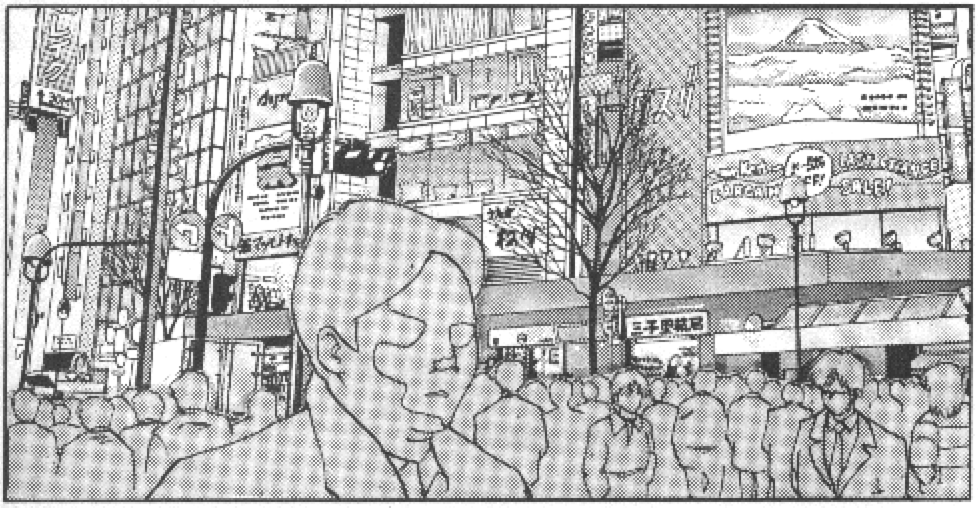
Take your pen and draw with white.

If drawing manga was exempt any kind of tim factor, then drawing extremely detailed pic would be good; howe the reality is that, a cer level of quality must be achieved in a short per of time. So what do yo need in order to draw Of course, getting use drawing fast is import



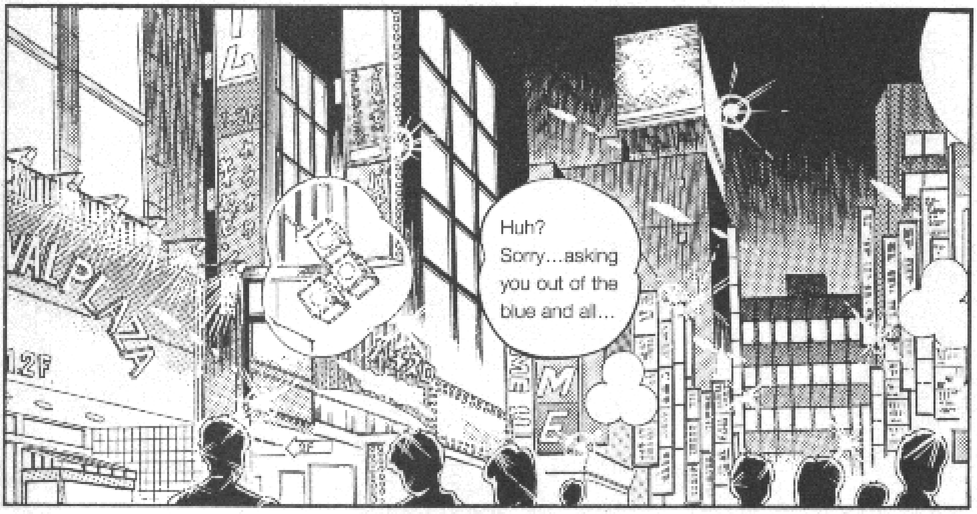
Avoid drawing detailed buildings by making use of crowd scenes. Draw several characters well in the foreground then silhouette and gradate the area behind them.

Consider compositions where, without doing too much drawing, the troublesome areas can be covered without making the drawing look like you cut too many corners as shown in the above drawing.



When all the humans in a crowd scene are done as silhouettes, it shows effective management just by making a few of them look like a little humans. The treatment gives an impression that you did not cut any corners.

While it is simple, apply management techniques that don't look like corners have been cut like in the silhouetted crowd scene drawing in the middle.

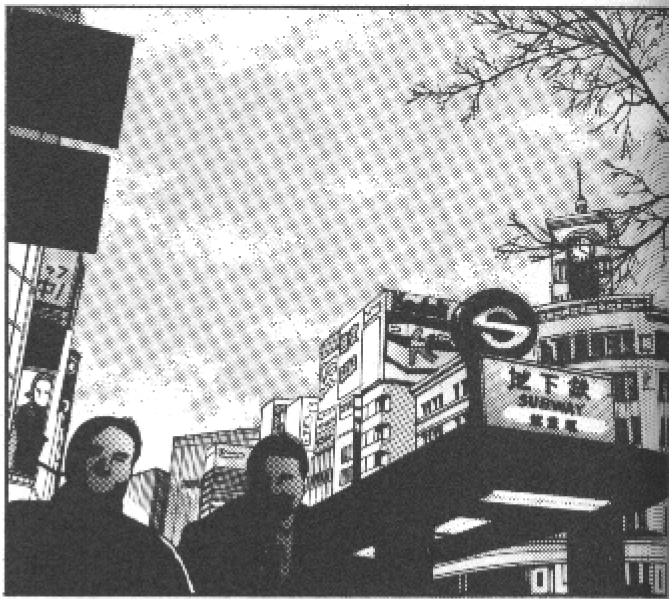

Huh? Sorry...asking you out of the blue and all...
VAL PLAZA
12F
ME

Night scenes can be handled by skillfully using black and silhouettes. The long-and-short of visual direction of night scenes is to add white for light making the rest resemble night.

Special Edition: Using Black

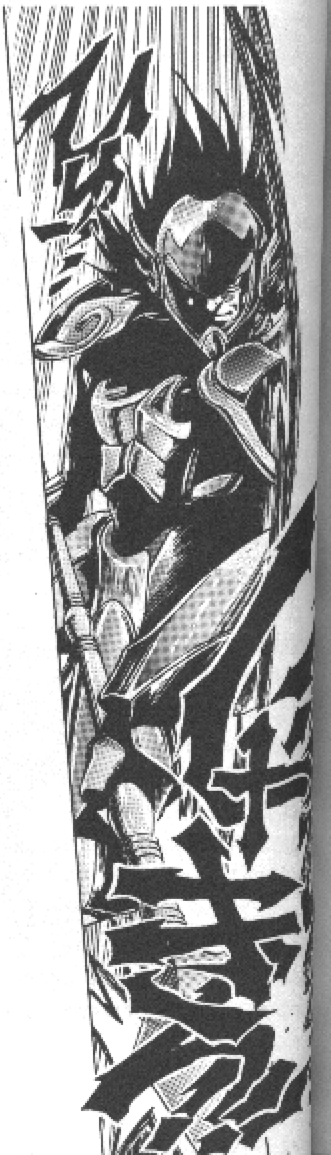
The black is done at 100% darkness in opposition to the numbers 61 and 62 amitoons (net tones) containing a respective darkness of 10% and 20%. By skillfully using the black, sometimes the drawing can be 'sped up' or a sense of power or weightiness can be achieved. This is a strong ally in creating manga.

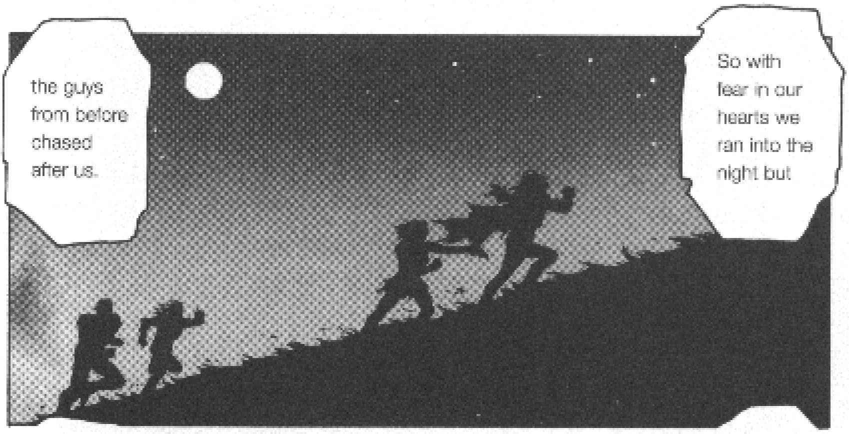
Sometimes try looking at a black-and-white photograph coloring in the black areas or try studying how black is used in various works.



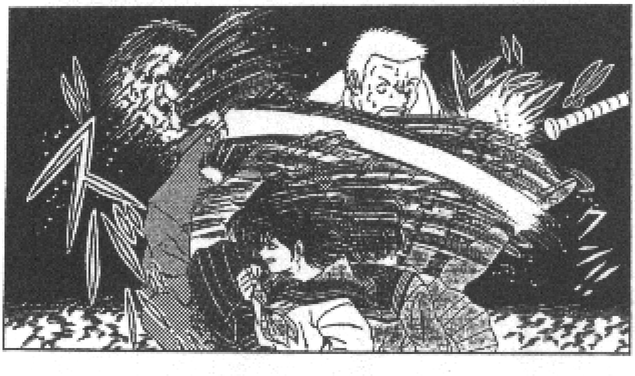
Basically, the logic here is to use black for strong, contrasting shadows.

Try using black in human figure shadows too.
© Enix/G Fantasy/ "LUCKY RAKUUN"




So with fear in our hearts we ran into the night but
the guys from before chased after us.

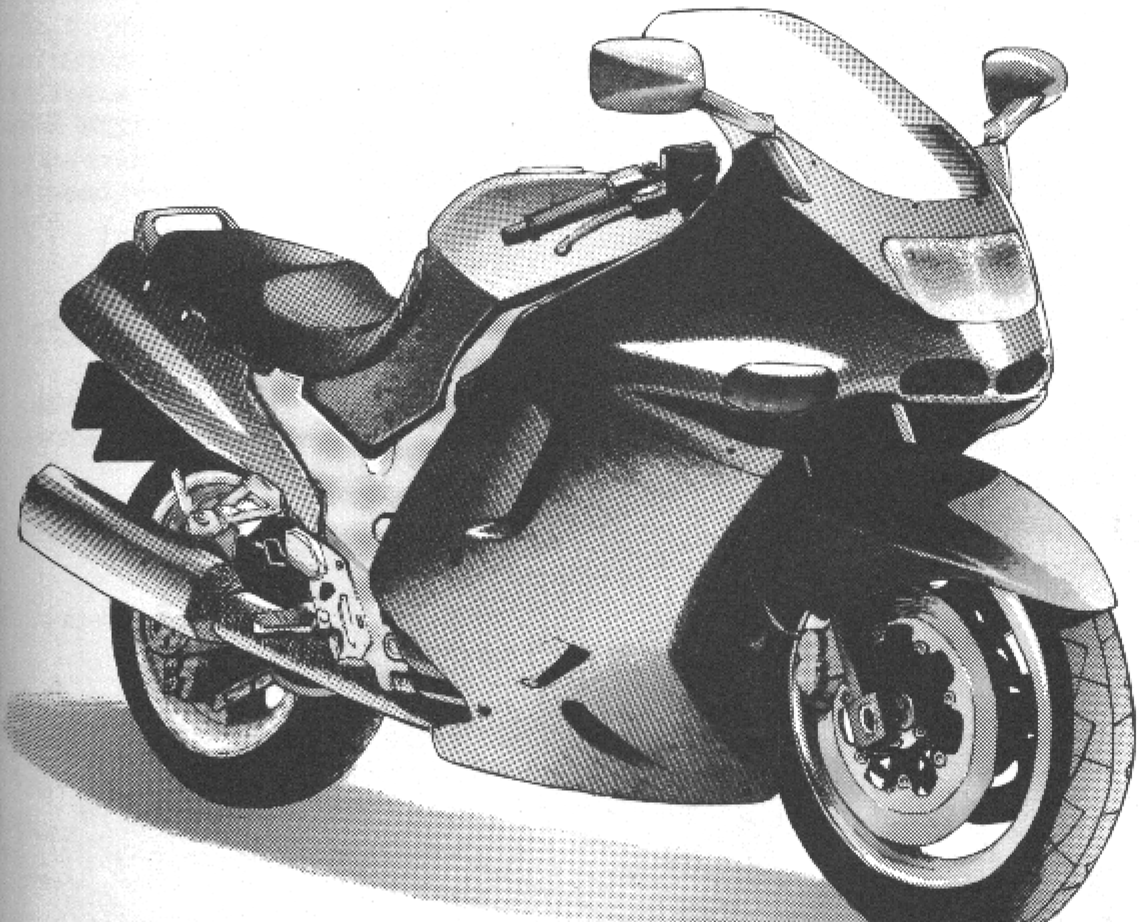
Sometimes try using black for visual direction.
© Enix/G Fantasy/ "LUCKY RAKUUN"



Handling the background with black is one method of direction too.

Chapter 2

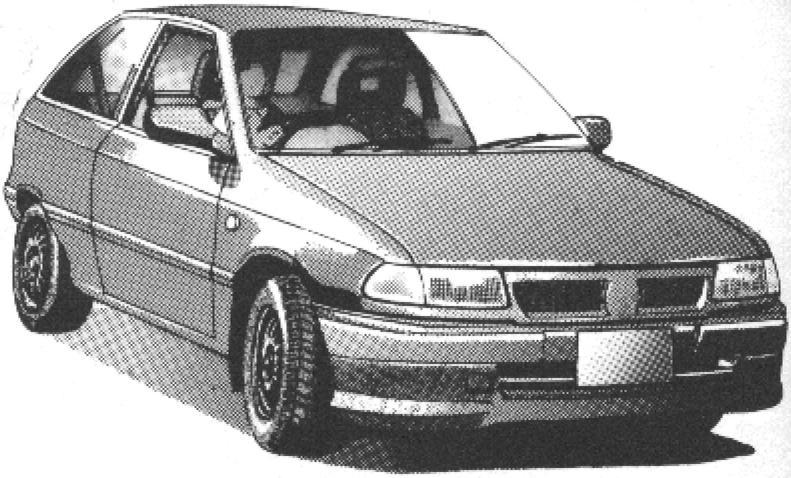
How to Draw Machines



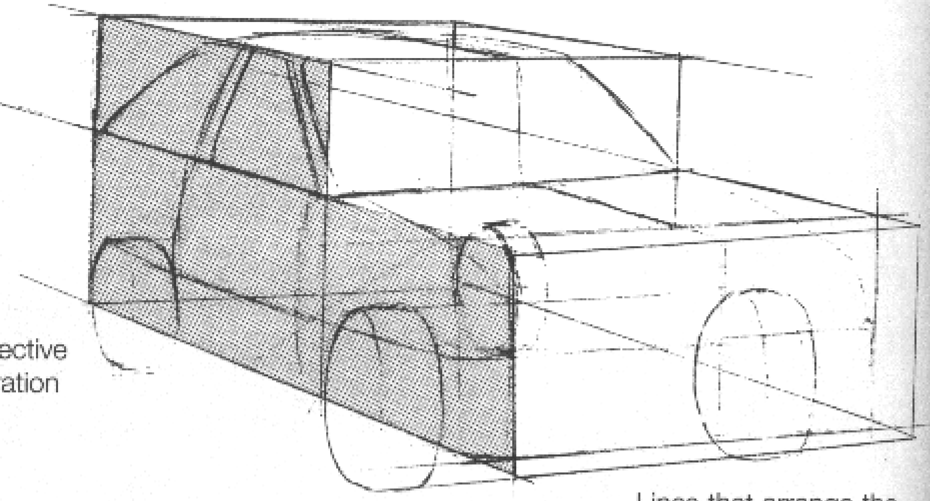
Drawing Machines

Drawing Cars

No matter what the model of the car, the fundamental shape can be formed from a box.



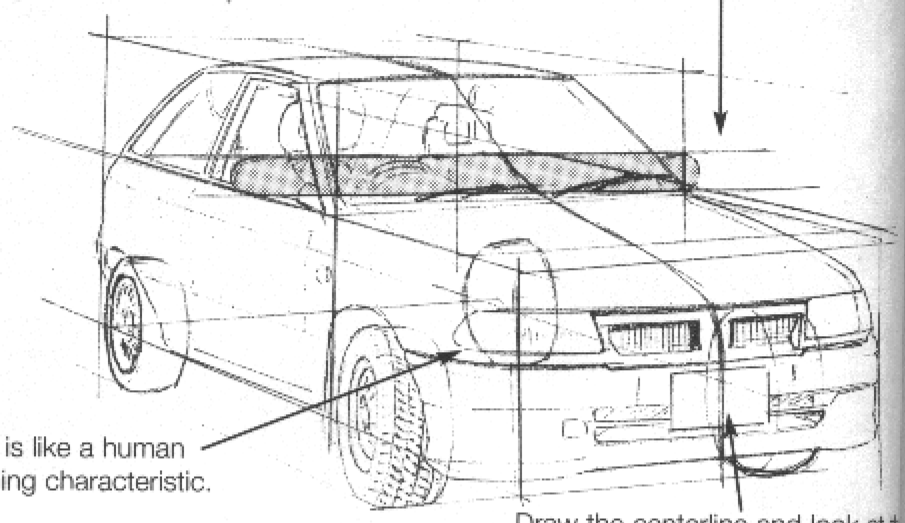
First, roughly give shape to the overall balance with a box.



Combine the perspective taking into consideration the unseen areas.

Once you've got a yardstick, tidy up the work giving it proper form.

Lines that arrange the position of the side view mirrors.

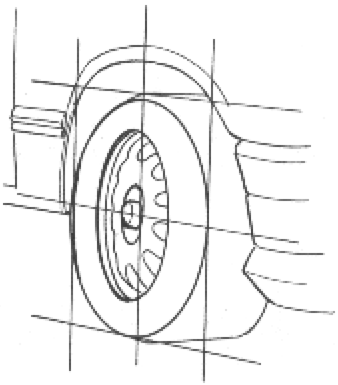


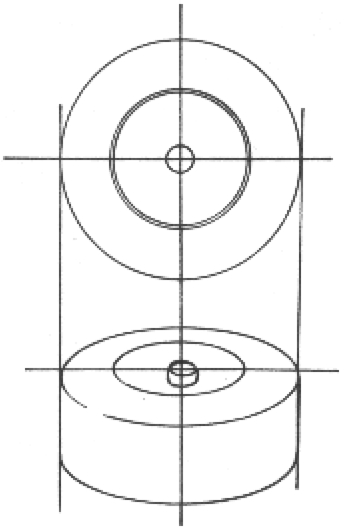
Since the front part is like a human face, go for something characteristic.

Draw the centerline and look at t balance on the right and left.

When drawing cars, the most difficult thing is probably the tires. The most common mistake is when viewed diagonally from the top to the bottom as illustrated on the left. The peak of the ellipse is lined up along with the perspective.

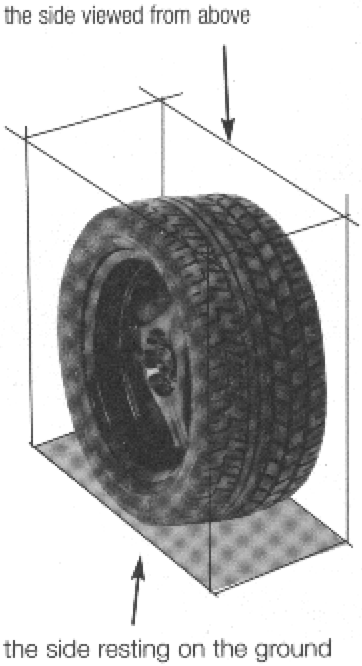
Drawing A

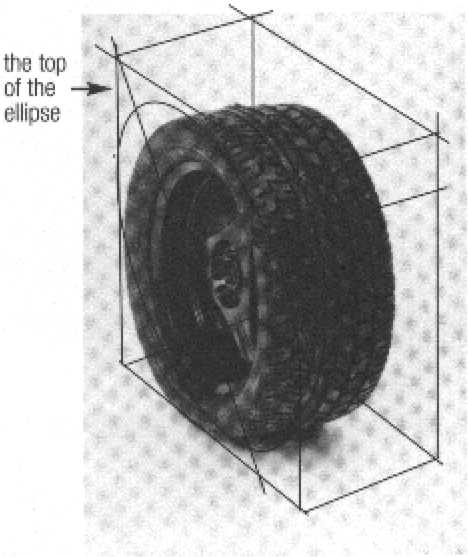




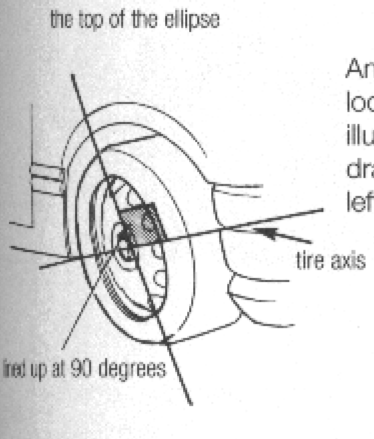
When the ellipse is viewed from the front even if you changed the angle from the top to the bottom, this method works fine.

However, in drawing A, the perspective ends up being strange and unsettled. So what do you do? Consider the fact that there is a side that rests on the ground and a side that can be viewed from above.


the side viewed from above
the side resting on the ground


the top of the ellipse

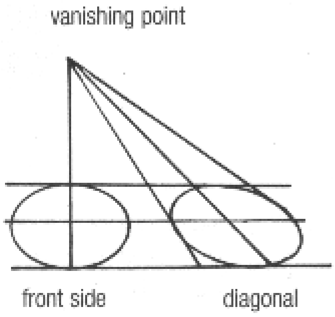
This means that the top of the ellipse occurring at a diagonal angle is correct.


the top of the ellipse
tire axis
lined up at 90 degrees

Another way of looking at this is illustrated in the drawing on the left.

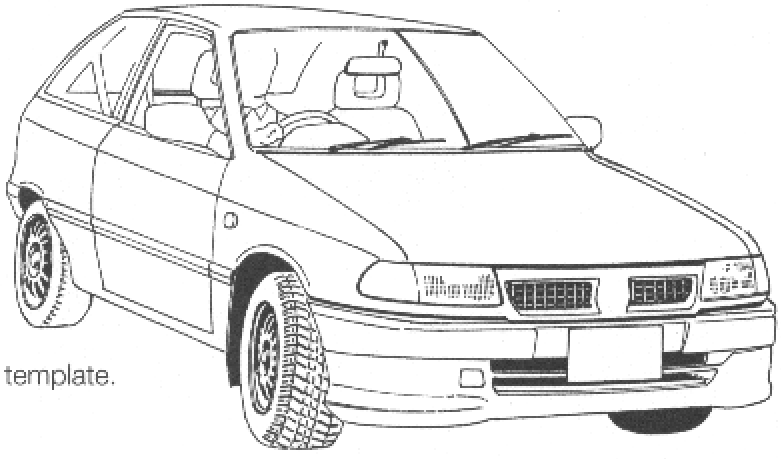
Application Point

This same method for tires can be applied to all ellipses when viewing diagonally from an angle.

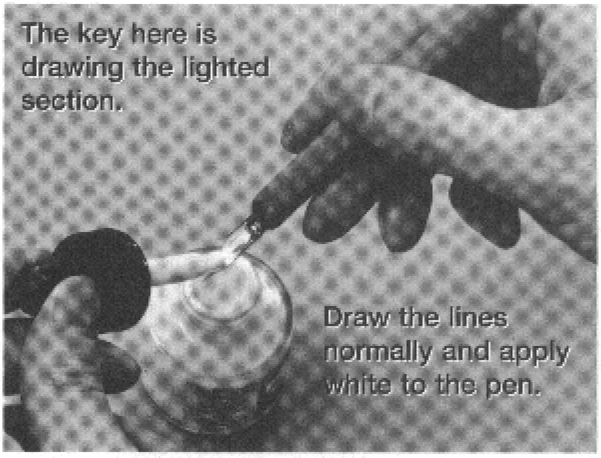

vanishing point
front side
diagonal

example: kitchen dishes, etc.

Ink with a pen. Pay attention to applying black to the drawing.

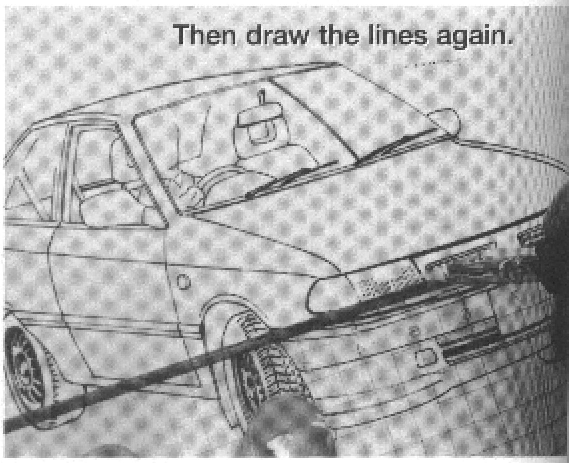


Draw tires using a template.



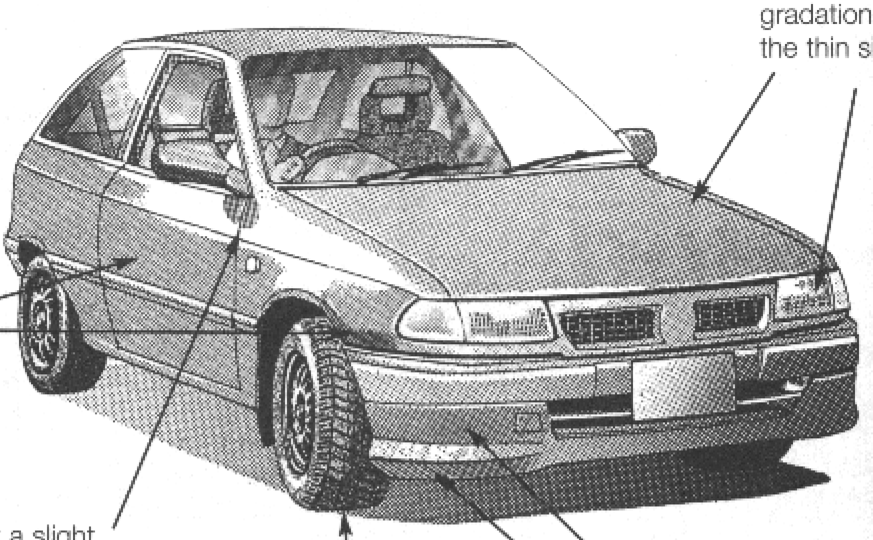
The key here is drawing the lighted section.

Draw the lines normally and apply white to the pen.



Then draw the lines again.

Add tones and light to complete the work.



gradation a litt
the thin side

10% amitoon
(net tone)

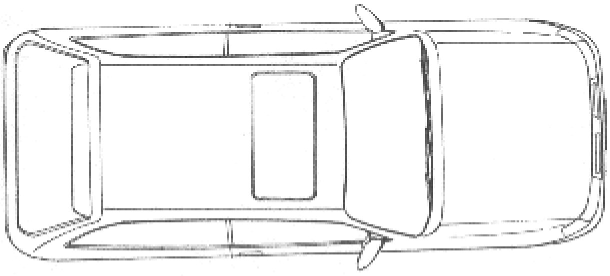
Adding just a slight reflection makes it look real.

double layered sand-eye tones

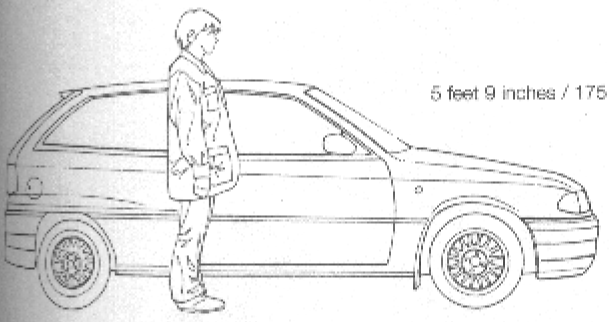
double layered gradation

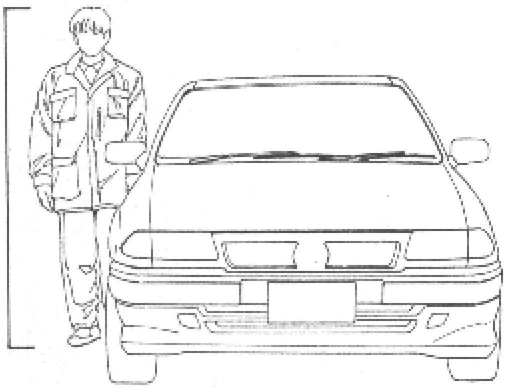
Gradation on the thin side is used throughout.

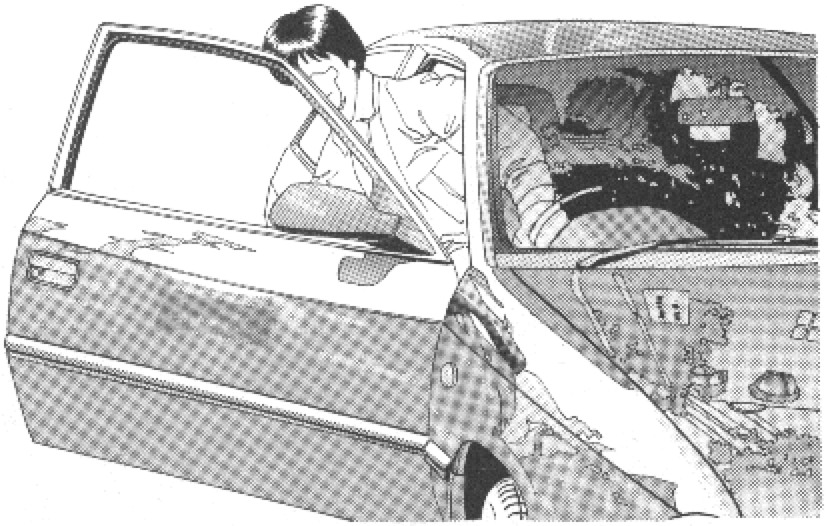
Consider the overall structure of the position of fundamental items like the tires, doors, etc., in addition to just the car itself.



Pay extra attention to the front windshield and roof.

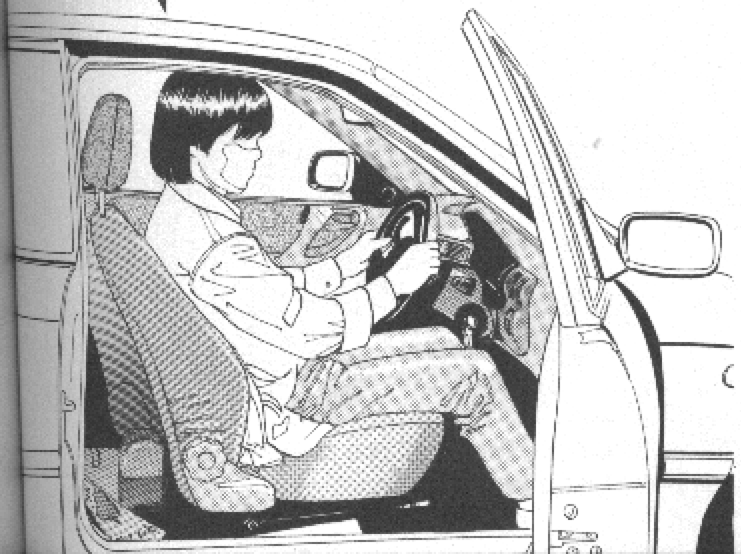






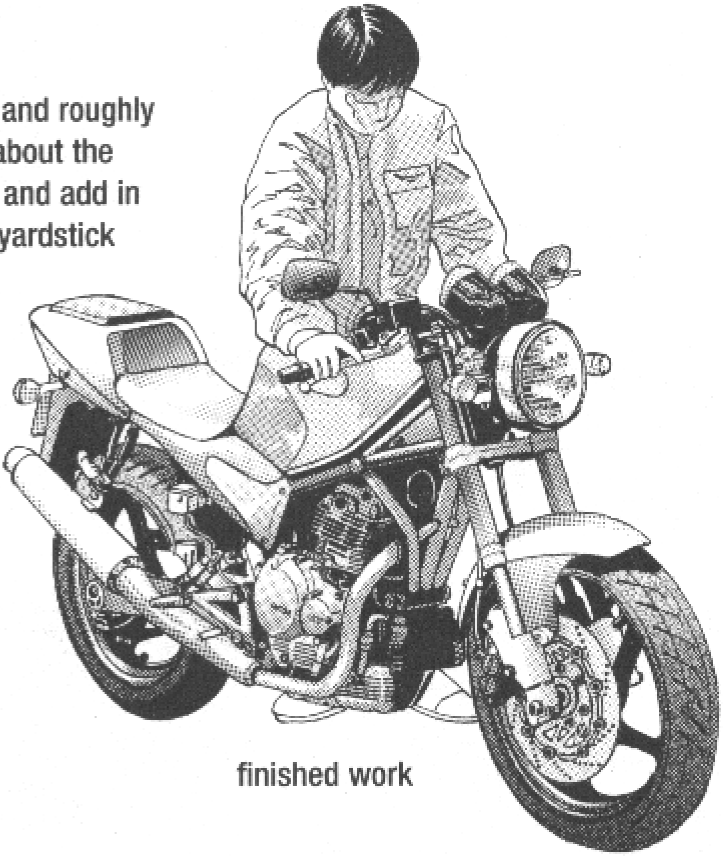
Pay attention to the size of the car in comparison with the person.

The roof is quite a thin area.

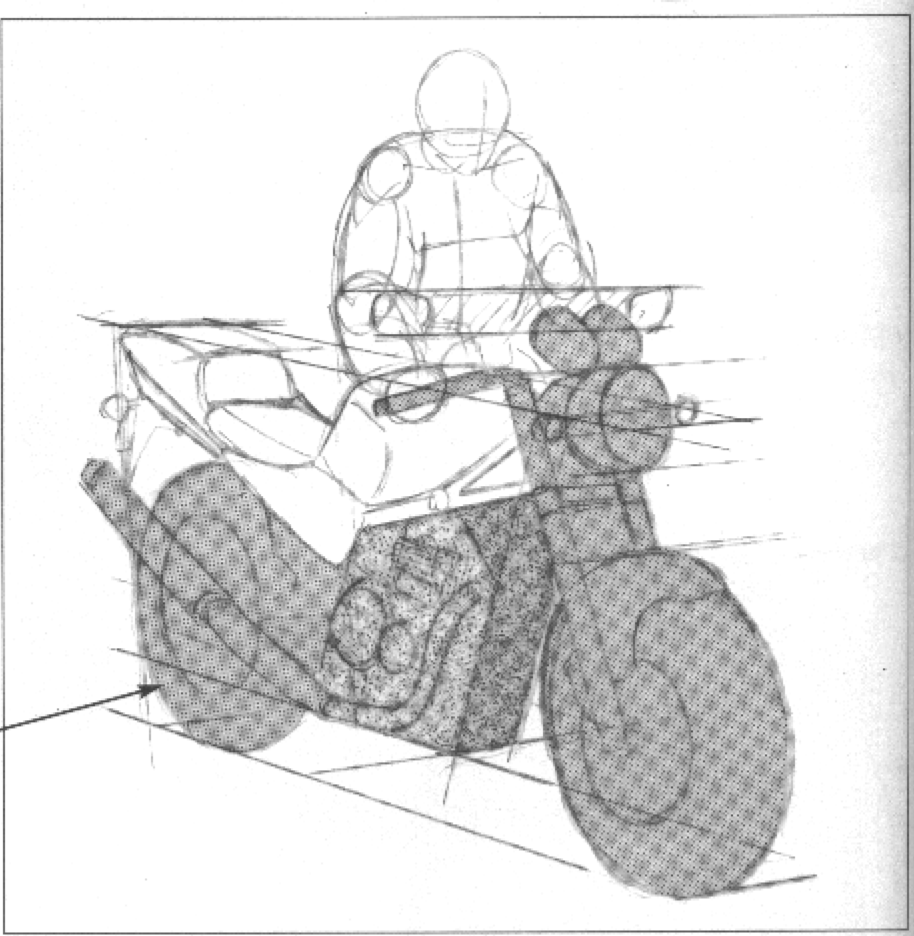


Drawing Motorcycles

First, consider the design and roughly give it shape. Then think about the rough outline of the parts and add in the areas that can act as yardstick first.



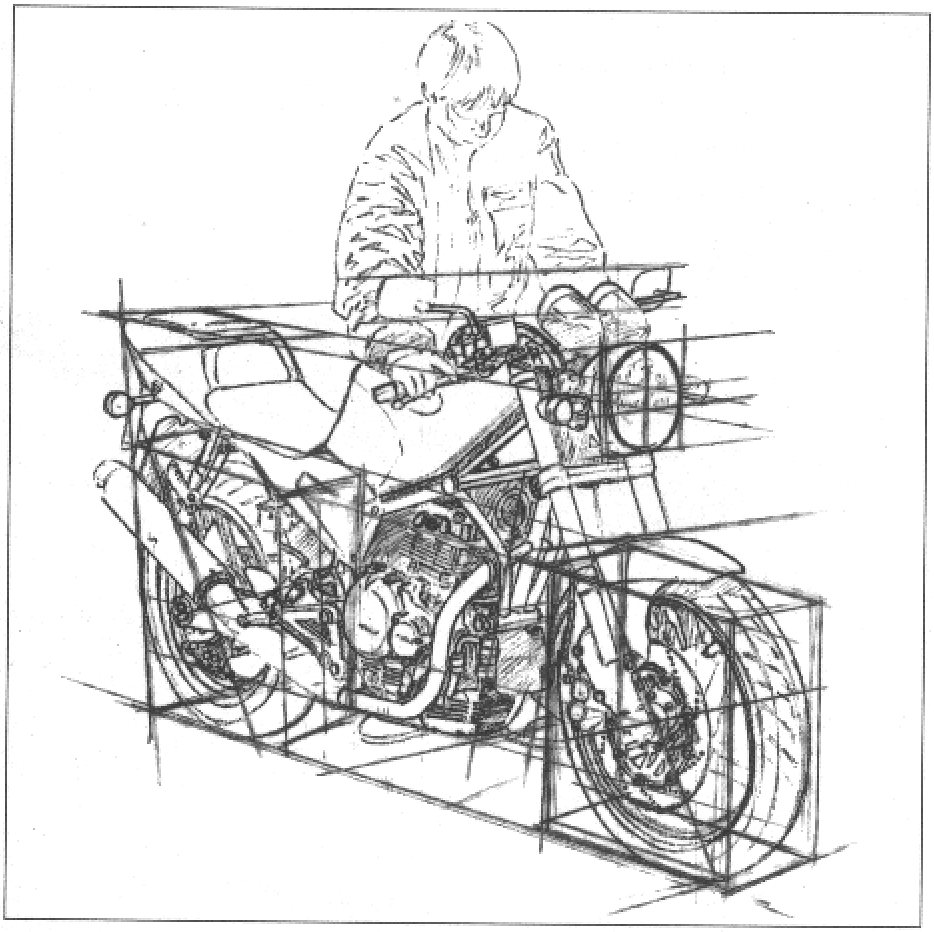
finished work



Consider roughly putting together independent parts.

❶ If the perspective is difficult to determine, one method is to add perspective lines in the beginning.

Then, draw the more detailed items while looking at the parts used as a yardstick.

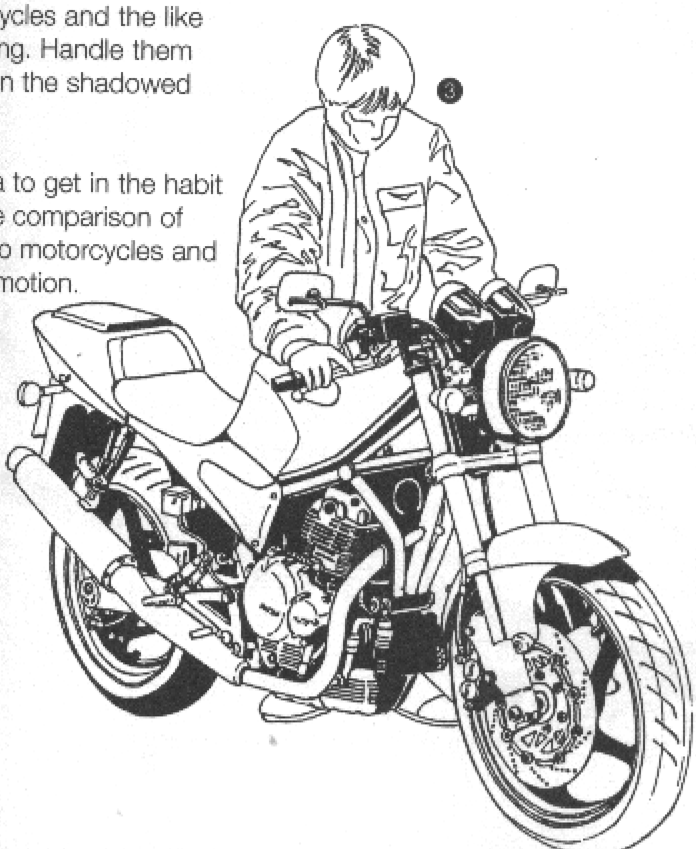


❷ Think of the motorcycle tires as car tires.

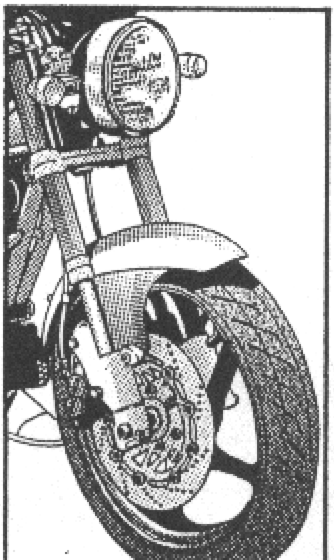
Key Point

Drawing all the mechanical parts of motorcycles and the like is big undertaking. Handle them by using black in the shadowed areas.

It's a good idea to get in the habit of looking at the comparison of human figures to motorcycles and motorcycles in motion.

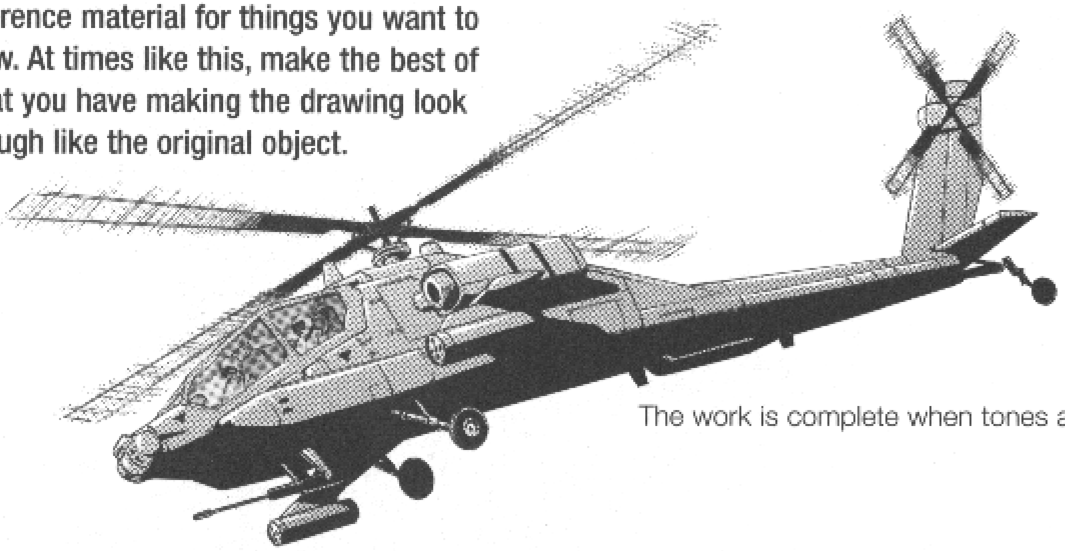


❸

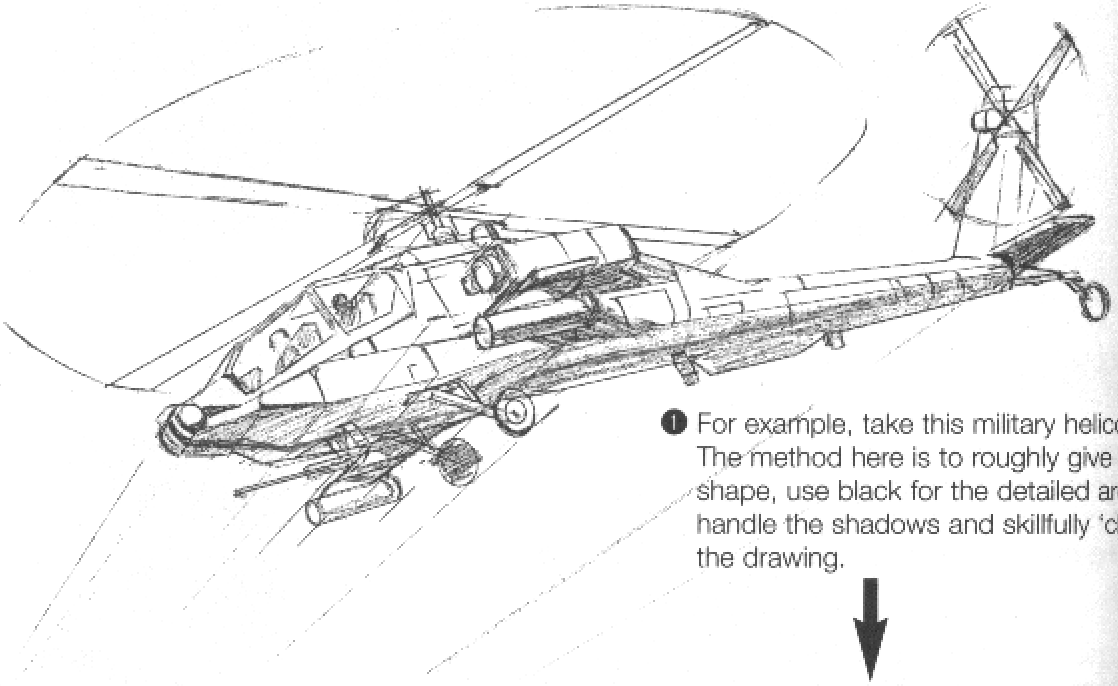


❹ As for tones, the tires were layered with both sand-eye and gradation tones. Overall, the main parts of the motorcycle are done with thin gradation tones.

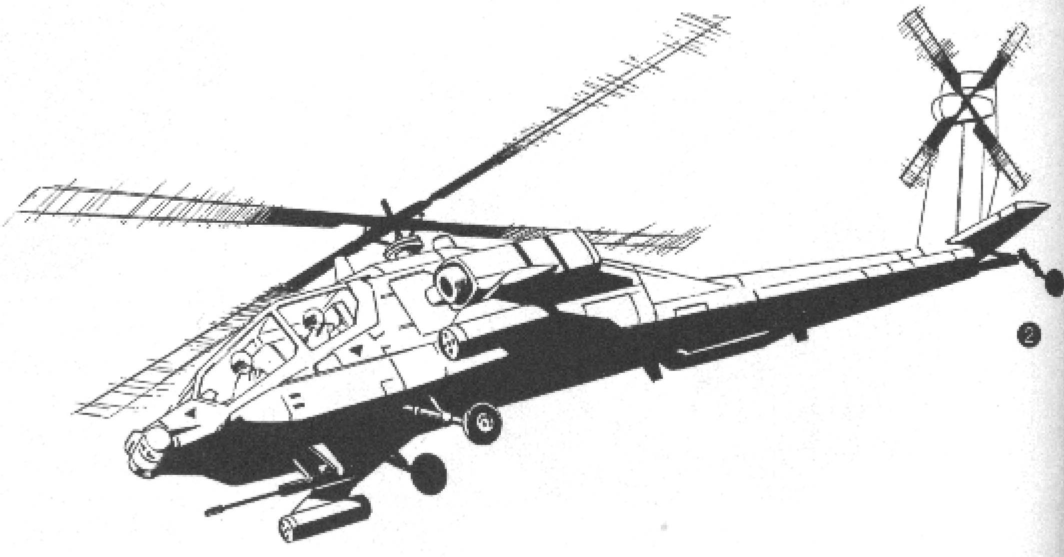
Sometimes it may be difficult to gather reference material for things you want to draw. At times like this, make the best of what you have making the drawing look enough like the original object.



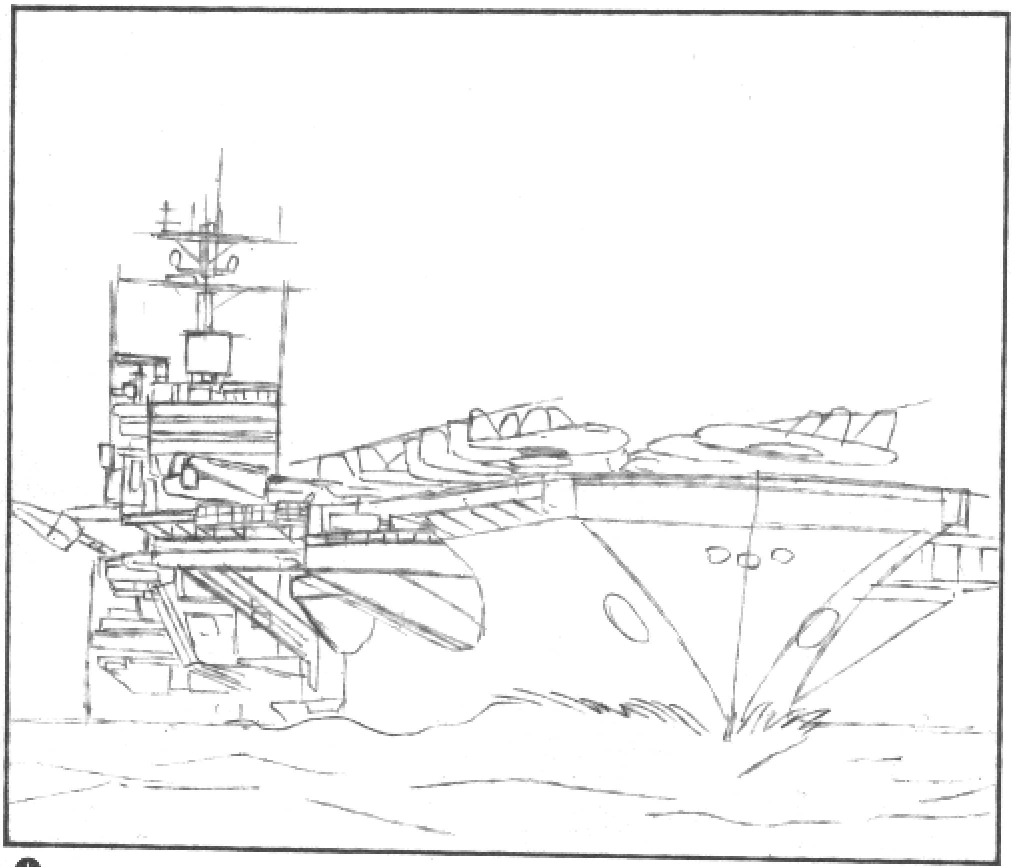
The work is complete when tones are added.



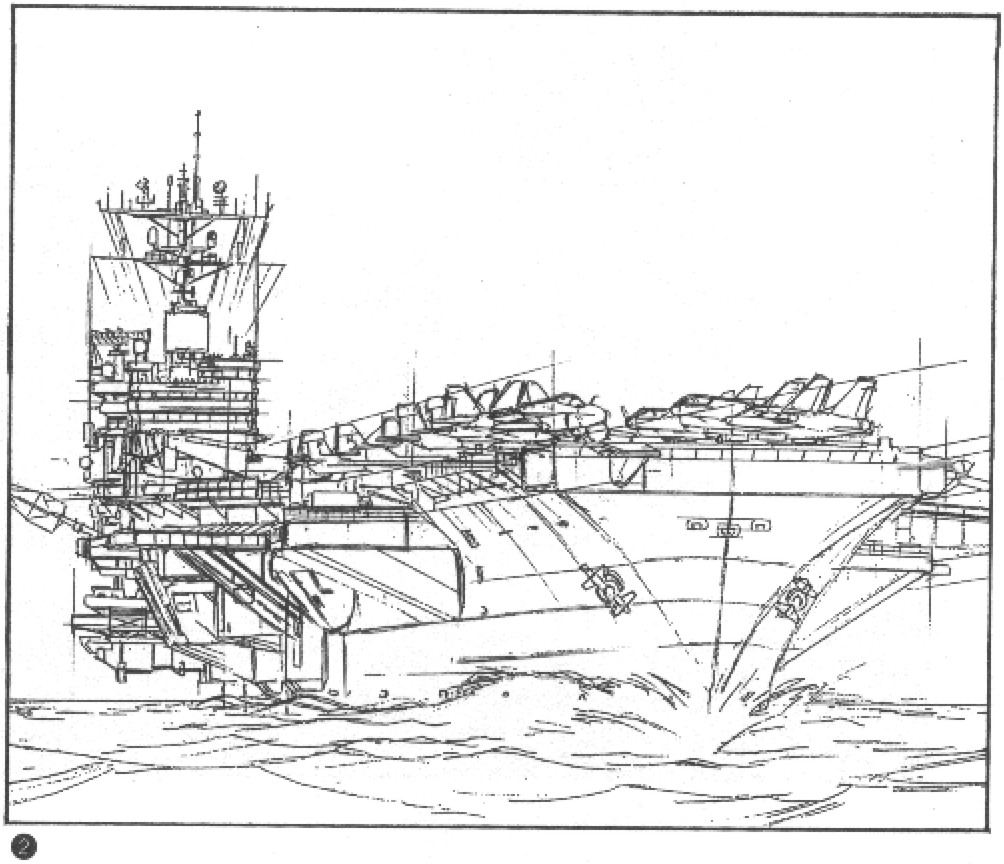
❶ For example, take this military helicopte
The method here is to roughly give it shape, use black for the detailed areas, handle the shadows and skillfully 'chea the drawing.



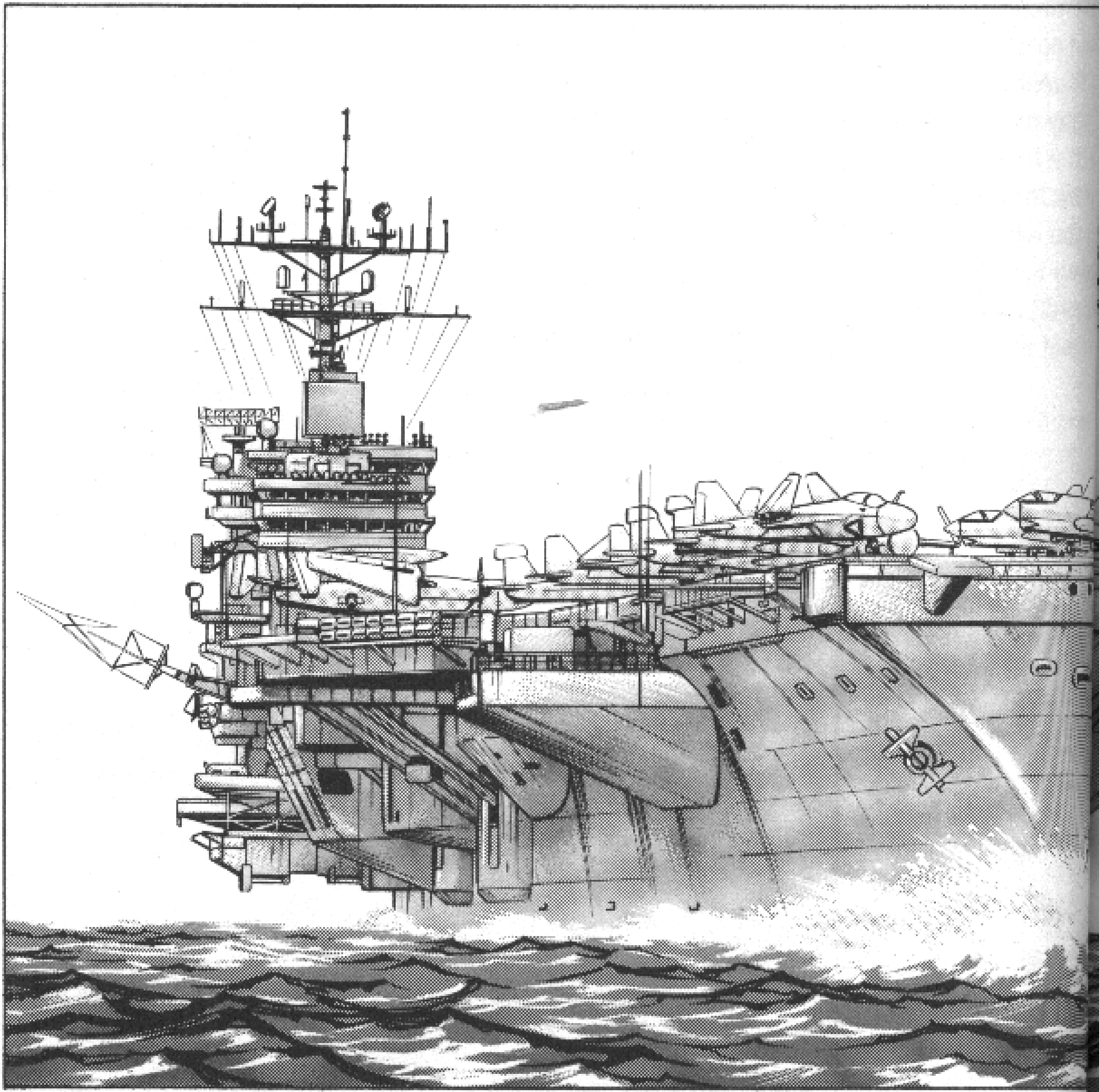
For example, take this aircraft carrier. As with drawing motorcycles, the method is the same. Consider the sections as rough blocks and draw the parts that can act as a yardstick first. When using photographs for reference, you will notice that the different parts are pretty promiscuous and a real undertaking to draw. If you have to draw more than one aircraft carrier then it is that much harder.



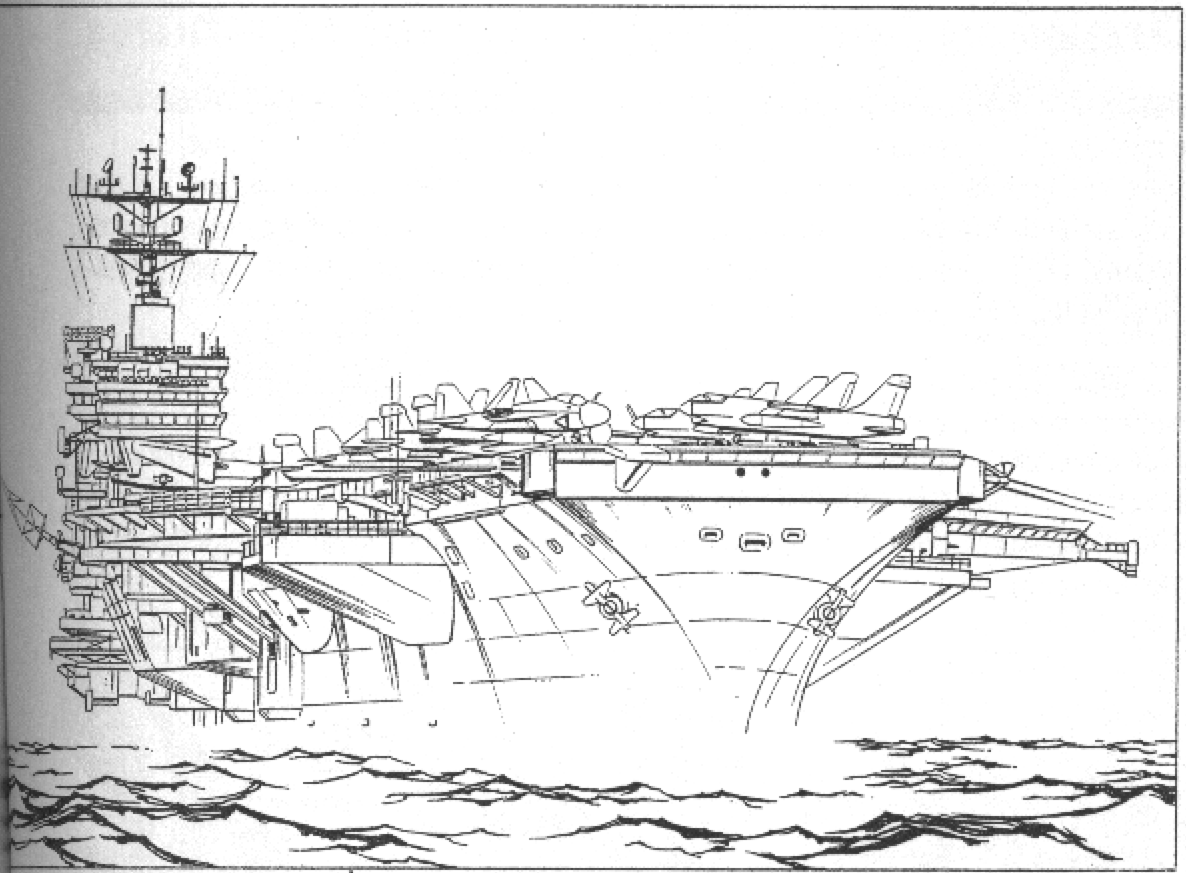
❶

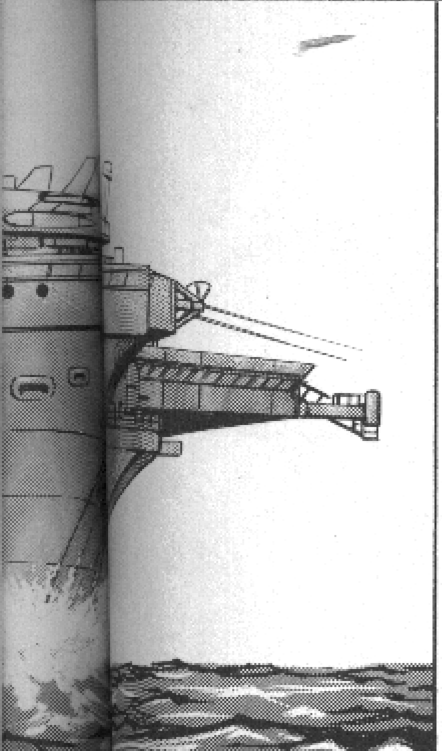


❷



❹ finished work





③

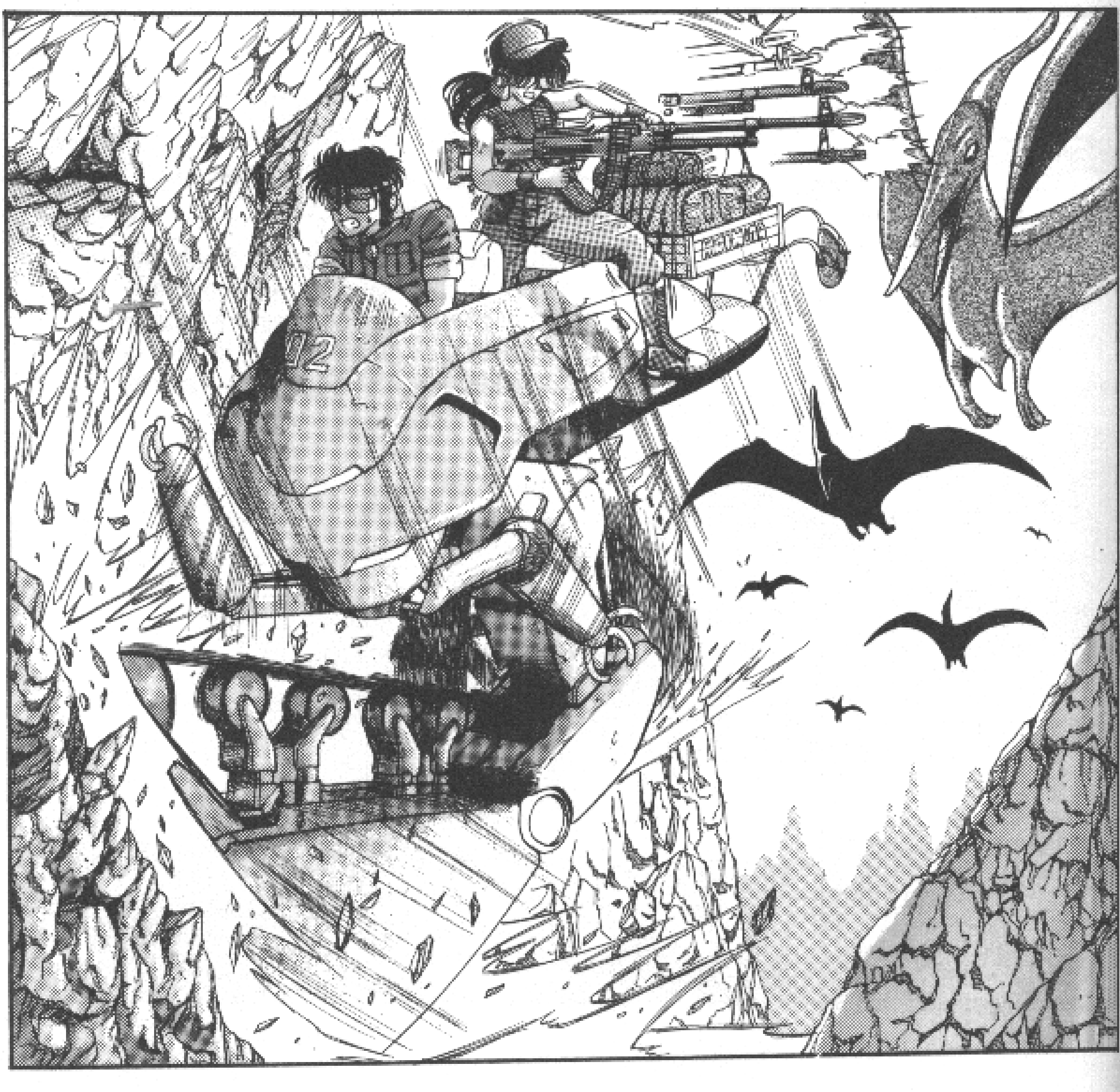
The method here is to abbreviate the parts without destroying the overall atmosphere, or silhouette the detailed areas with black and make it look as real as possible without going overboard.

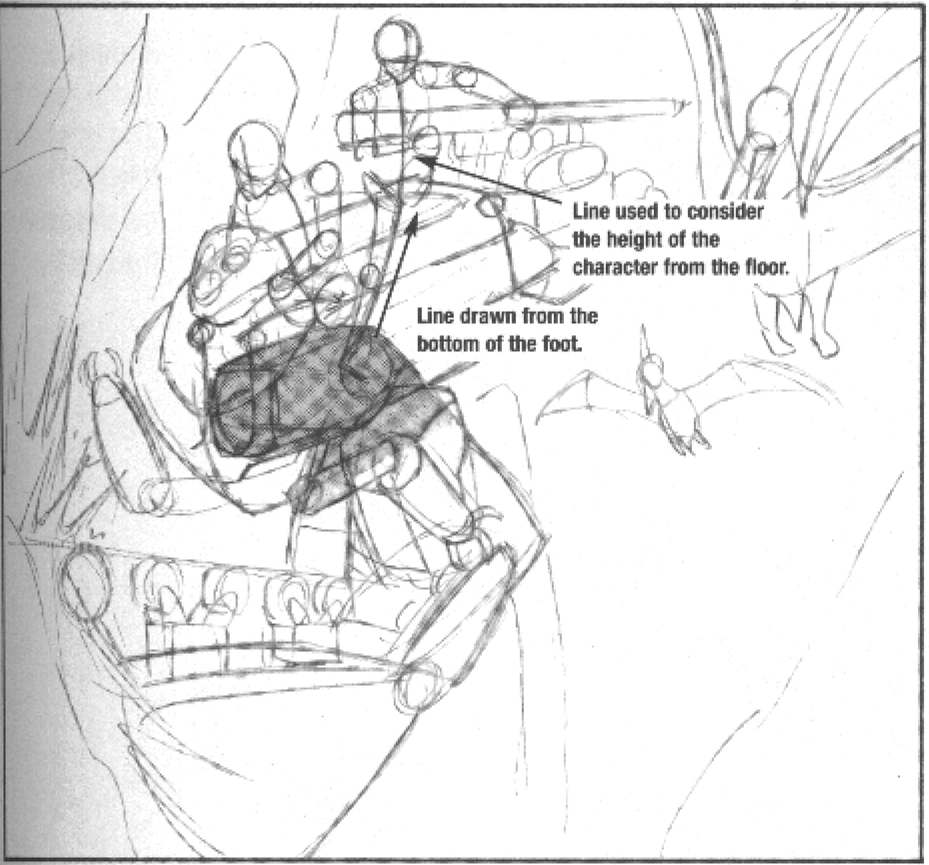
Drawing Your Own Original Machines

One method to improve drawing machines is to try drawing machines from your imagination. In order to draw objects from your imagination from various angles, you need a complete understanding of the structure of the machines. The differences of when you considered unseen areas and perspective lines and when you didn't the differences will show up in the sense of stability and overall merit of your drawing.

At that point, you will notice again it is important to put in the unseen areas and perspective lines.

In addition, if you understand the mechanisms behind your own drawings then you will be able to draw them freely. With that said, it could also be said that if you understand the mechanisms behind someone else's drawings then you can draw them freely too.

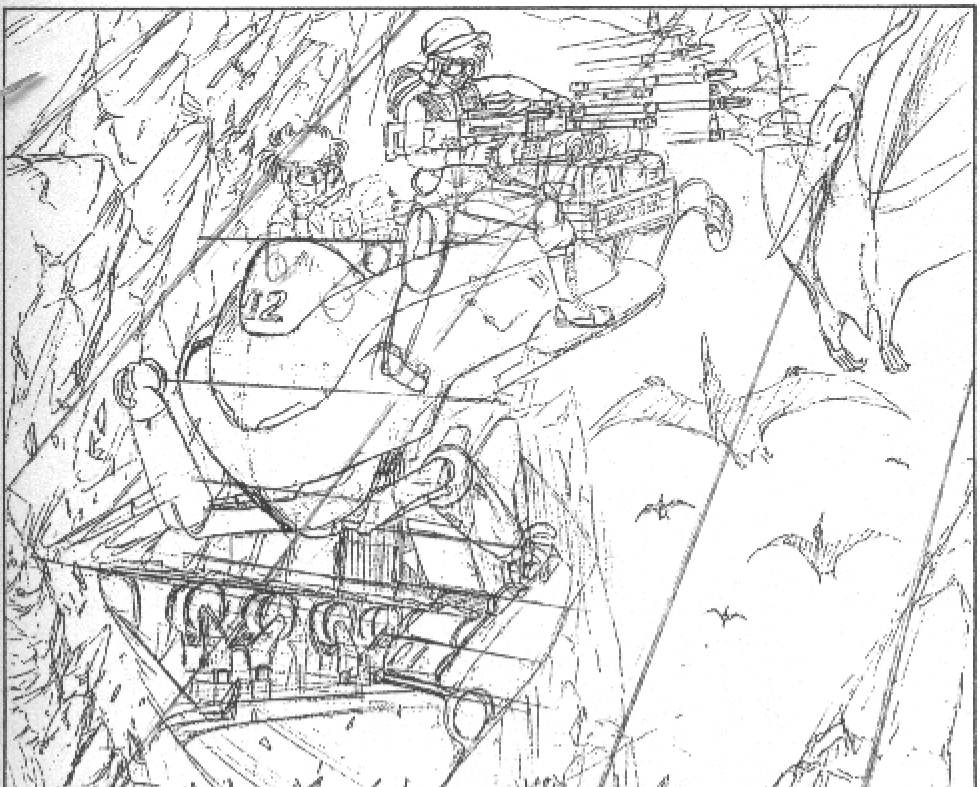




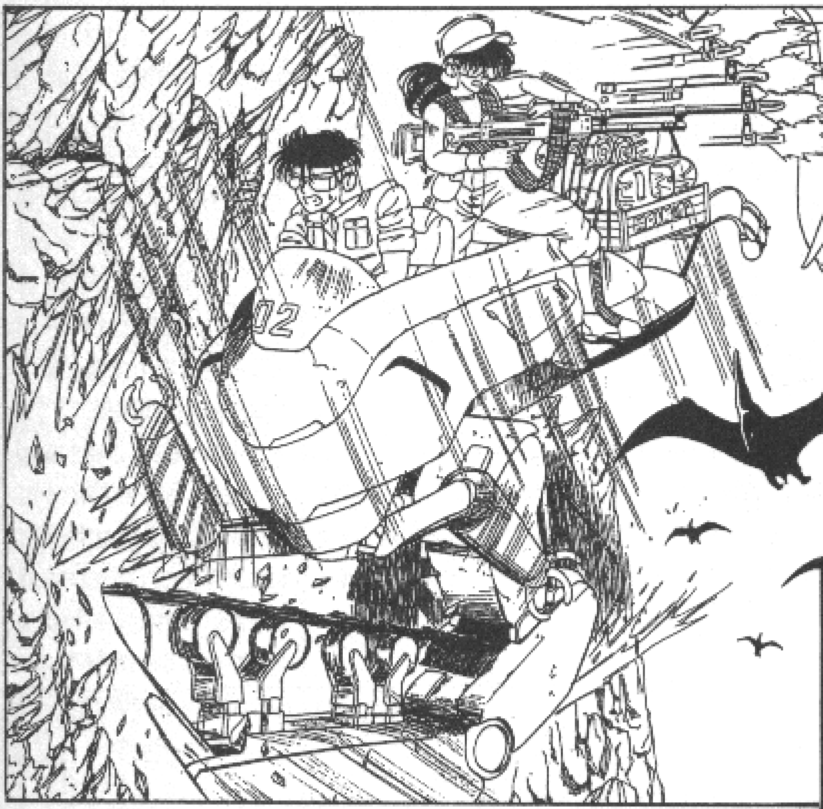
Line used to consider the height of the character from the floor.

Line drawn from the bottom of the foot.

It is often said that drawing an imaginary object with a sense of reality requires a great deal of design strength; however, as long as the space on the page looks like it should, all you need to do then is consider the centerlines, perspective lines and unseen areas. In addition, if you think about the management effects, you will be able to draw all sorts of definite objects.

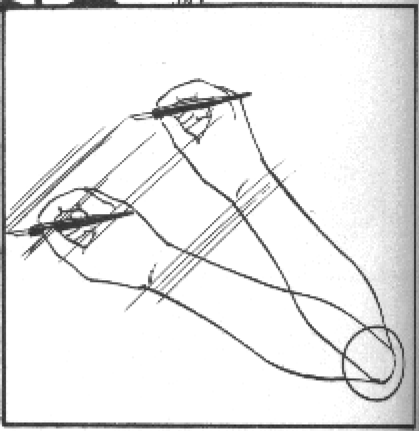


Streamlines have rules of their own; however, keep them from becoming monotonous.

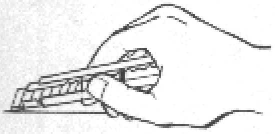


A round pen is added here. The long-and-short this is to draw the streamlines freehanded.

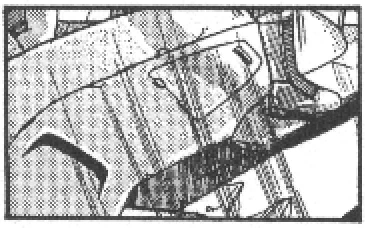
While people accustomed to drawing rocks and boulders tend to do the outline in pen, for those of you new to this and for general practice, do the inking after properly outlining in pencil.



With your elbow in a fixed position, powerfully draw the center axis.



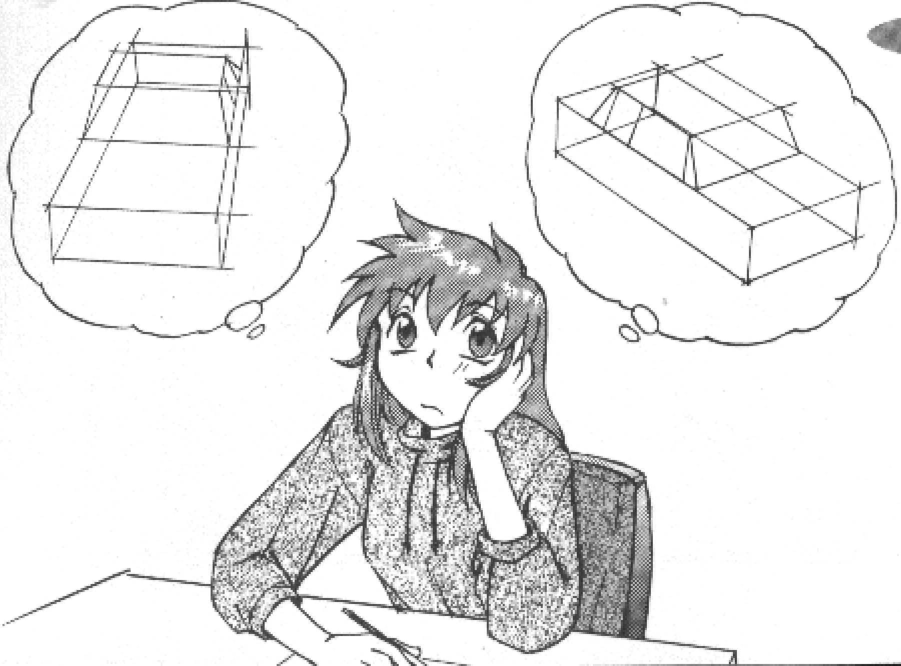
The etching in the drawing on the right like the drawing above was etched in a stroking manner without applying any force to the cutter.



10% amitoon (net tone)

Finally attach the tones finishing off the work.

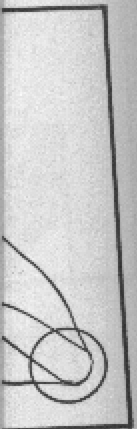
··



How to Draw Machines At W

First, consider the overall rough shape. You can the change the angle at will in your head. Next, with the rough shape, if you attach detailed accessories and view several reference photographs, you can dra what you want at will.

pen is ere. The l-short of o draw amlines ded.



d position, er axis.

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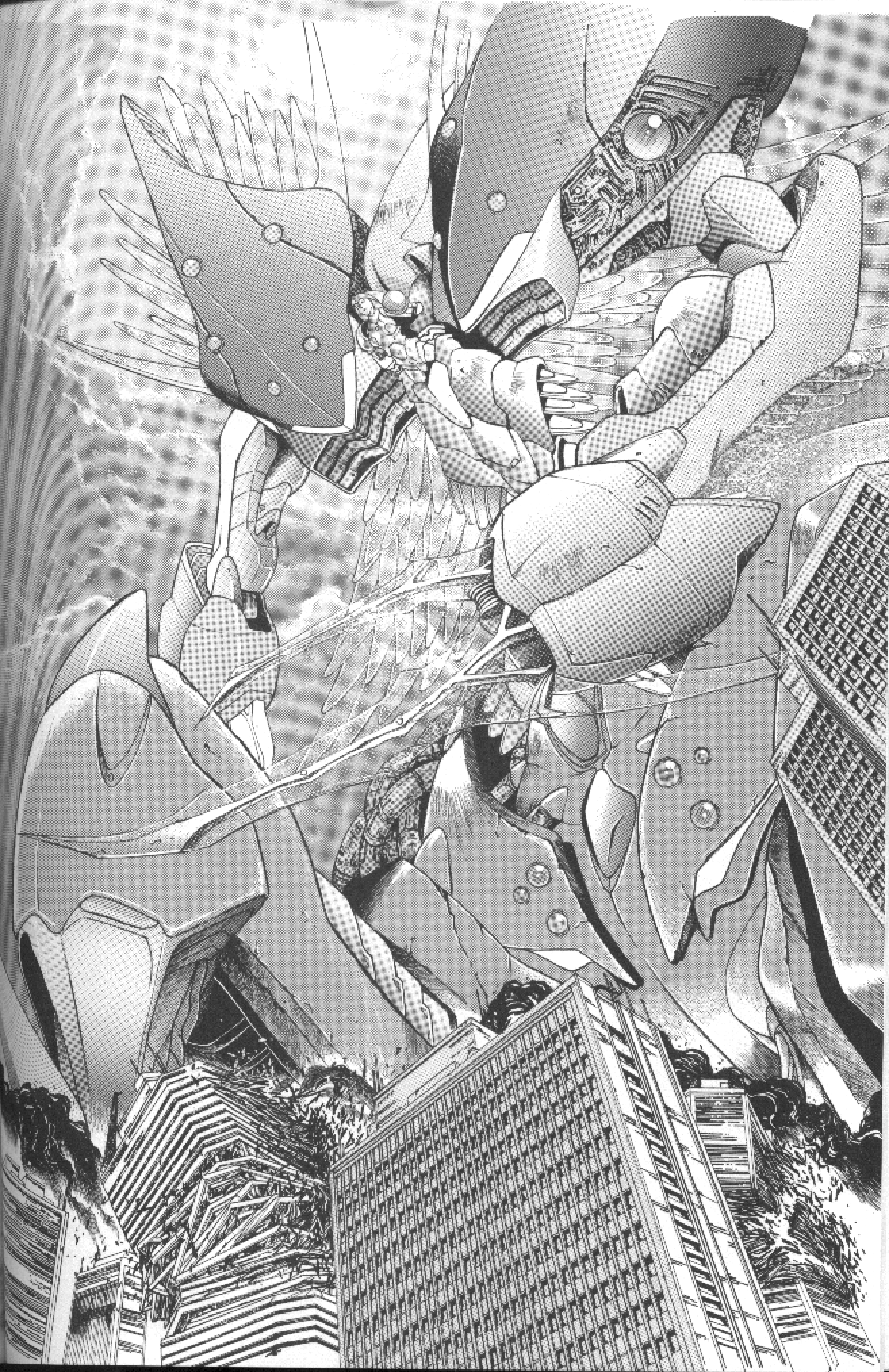
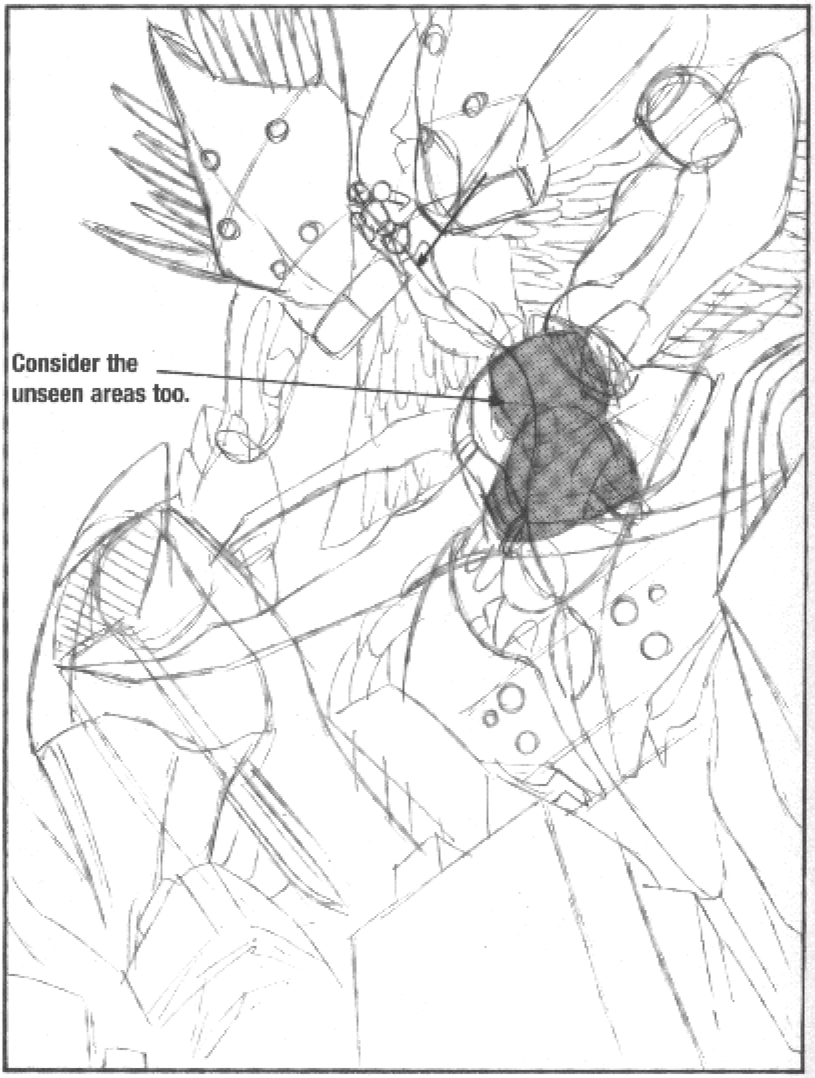
he overall ou can then gle at will in t, with the f you attach sories and ference you can draw t at will.

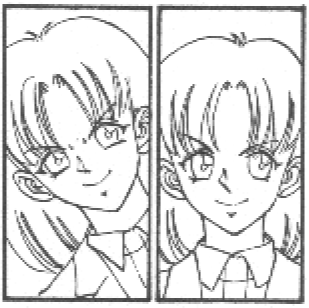


More on Drawing Imaginary Machines

Try drawing a more advanced machine. First, give shape to the forms deciding on your composition.

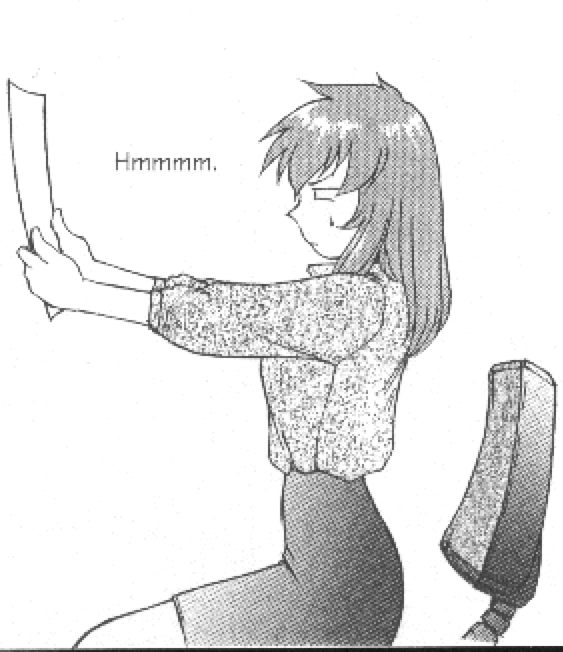
As for angles try a low angle, which makes visual direction of colossal, powerful, and domineering sensations easier. By arranging the composition a bit on the slanted side, a slightly larger drawing can be produced.


Consider the unseen areas too.

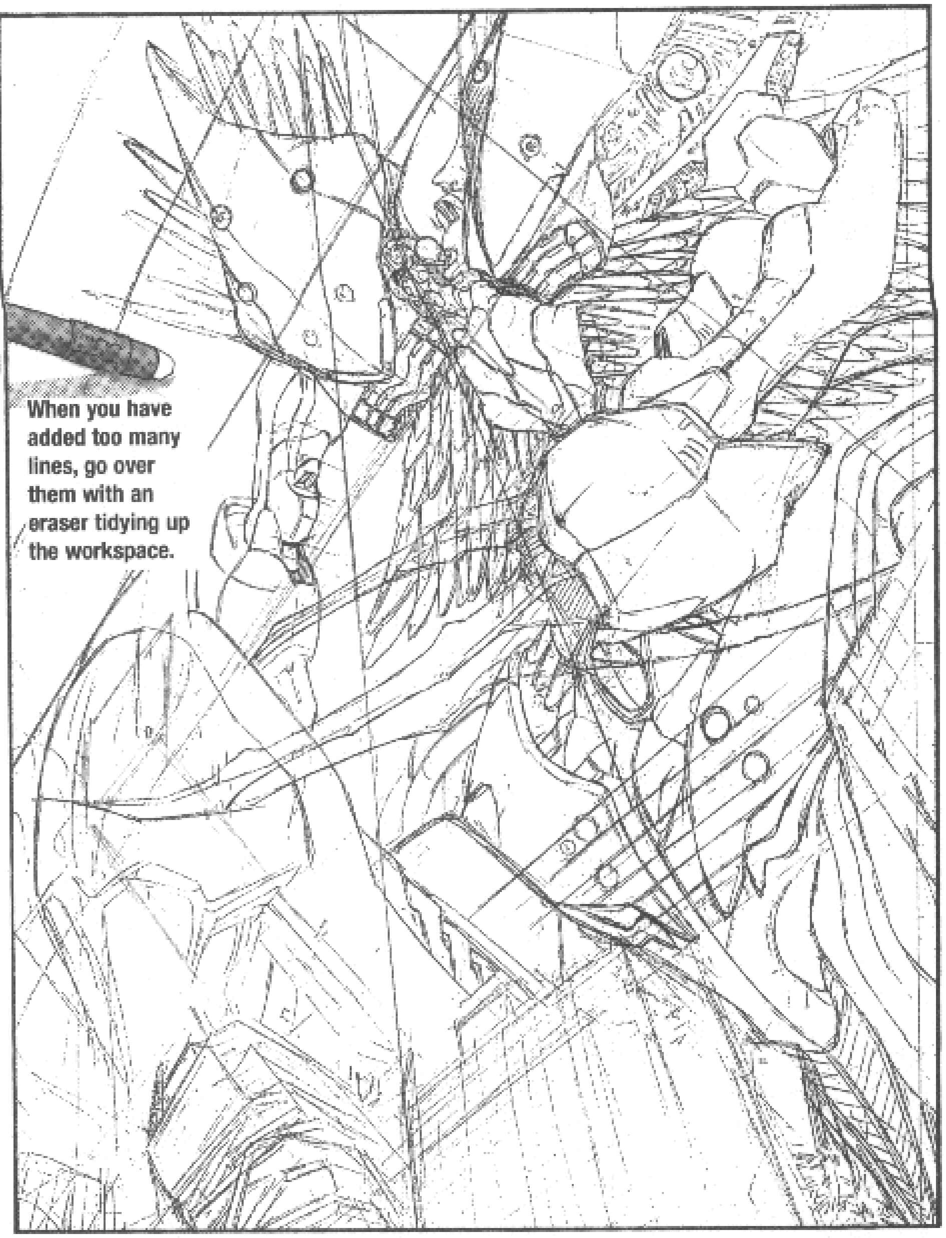

By slanting the drawing, a larger area of space can be occupied.

Checkpoint

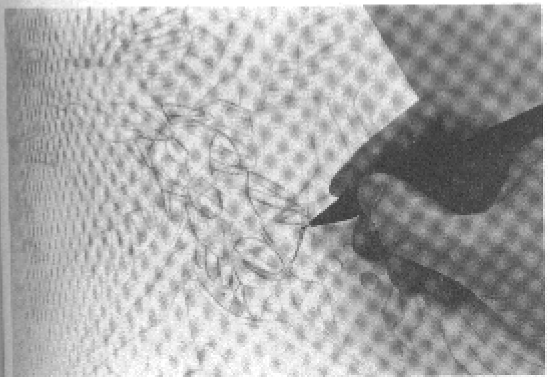
When viewing large frames up close, it is a little difficult to tell if the design is off or not. By looking at the page many times from a distance, it is easier to understand the overall layout and you can check your work. Finally, turn the page over, hold it to the light and view it.



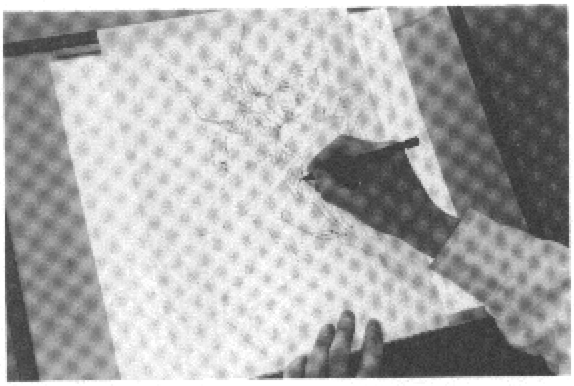
If we've said it once, we've said it one hundred times, when doing outlines, soundly think out the unseen areas. With complex objects, if there are too many lines in the outlined drawing making everything black, first, place a piece of thin tracing paper over the page. Then, draw the unseen areas separately on the tracing paper. Next, place the tracing paper under the page and using a light box trace the seen areas. If you don't have a light box, you can draw with a blue pencil.



When you have added too many lines, go over them with an eraser tidying up the workspace.

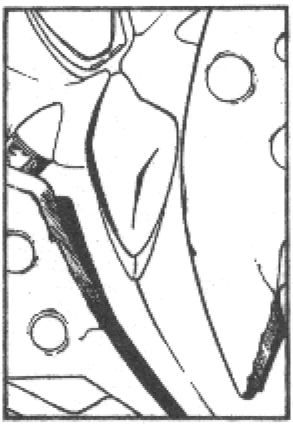


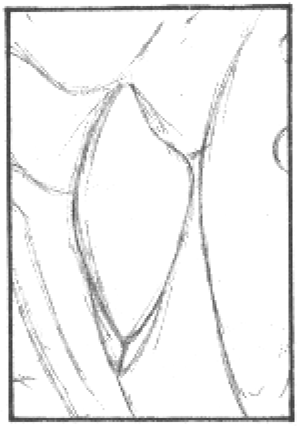
Lay the tracing paper over the picture and draw the unseen areas.



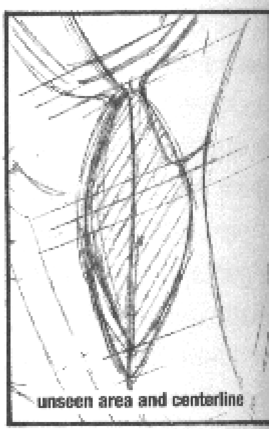
Then, place the tracing paper under the picture and draw only the areas that are visible as seen through the light box.

For little items like in the drawing on the right





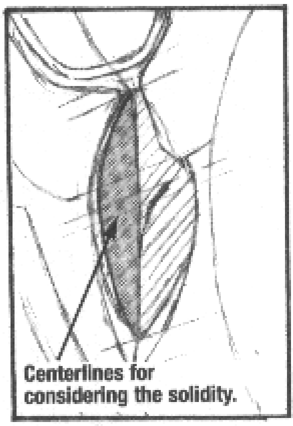
❶ Set up the area that will act as a yardstick.



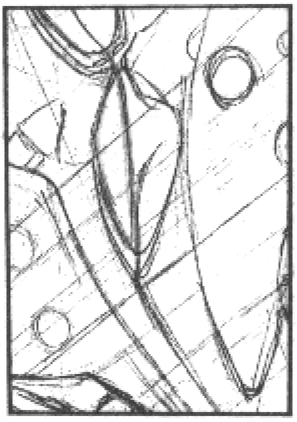
unseen area and centerline

❷ While aligning the perspective, set the centerline and the unseen area.

❸ Next, consider the lines that will give shape to the three-dimensional figure.



Centerlines for considering the solidity.

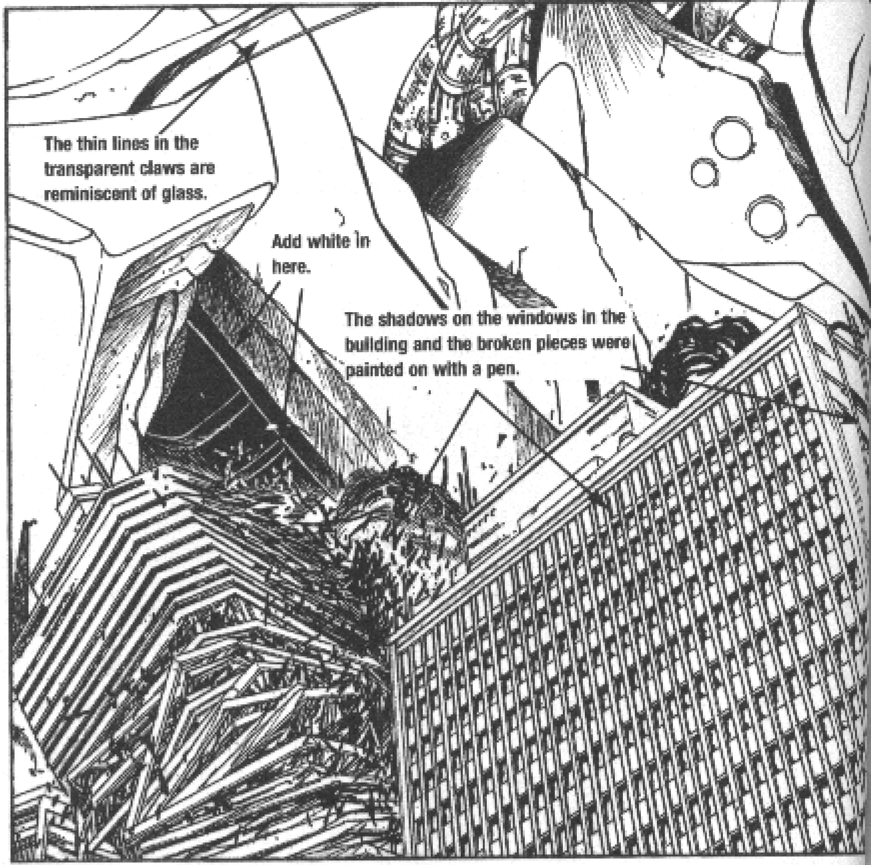


❹ Tidy up the shape and finish off with outlining.

No matter how easy the item may seem, be sure and soundly think it through. The flow of this kind of drawing can be applied to most materials.

Then, pen in the inking and add black. The pens used here are: a G-pen for the machine and a round pen for the buildings. The key point here is the destroyed sections of the building.

In order to draw realistic destruction scenes, it is necessary to know something about the structure of the destroyed objects and consider what kind of reaction will occur when a certain force is applied.

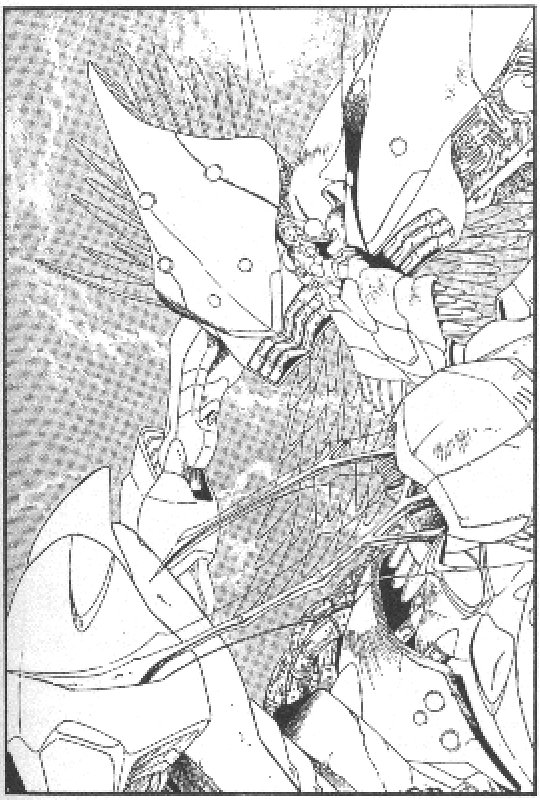


The thin lines in the transparent claws are reminiscent of glass.

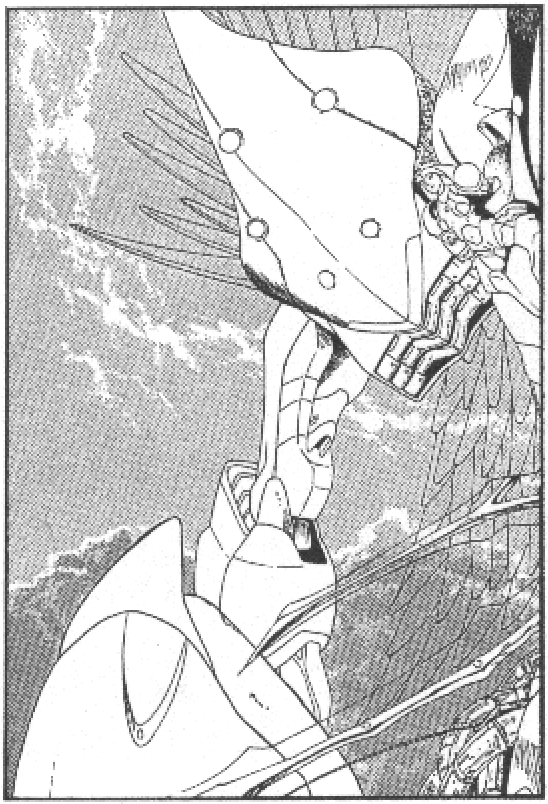
Add white in here.

The shadows on the windows in the building and the broken pieces were painted on with a pen.

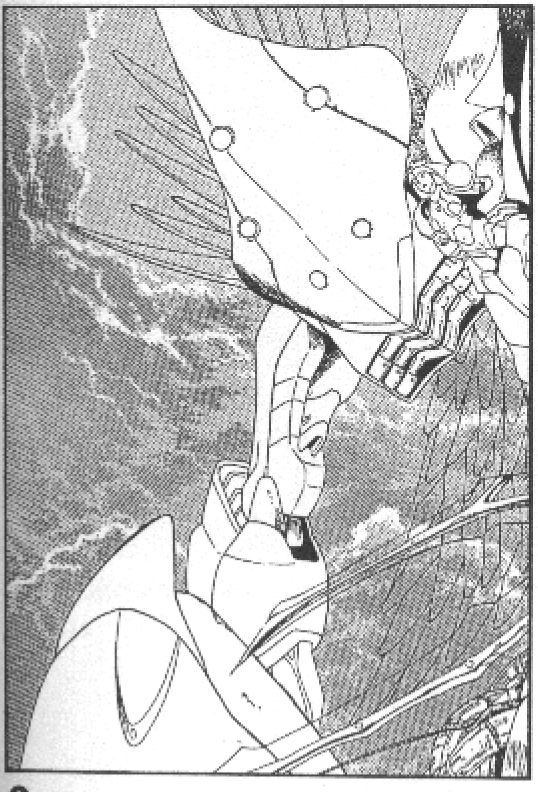
Attach tones. The key point in this drawing is the way the clouds are toned.



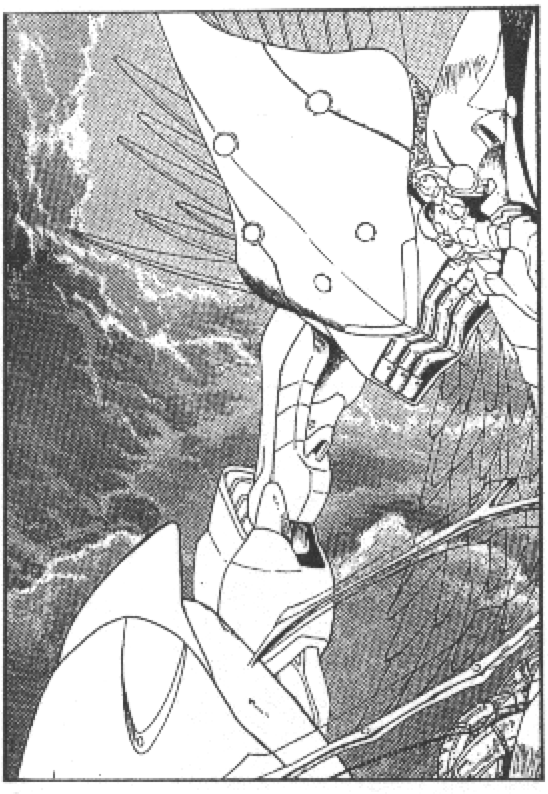
❶ Using a Letraset 61 tone and the like, attached one page of a 10% deep tone by thinking of each cloud as independent from the others. Outline them with a blue pencil and etch in detail with the flat part of a cutter.



❷ With the second tone page, attach it in each of the independent parts.

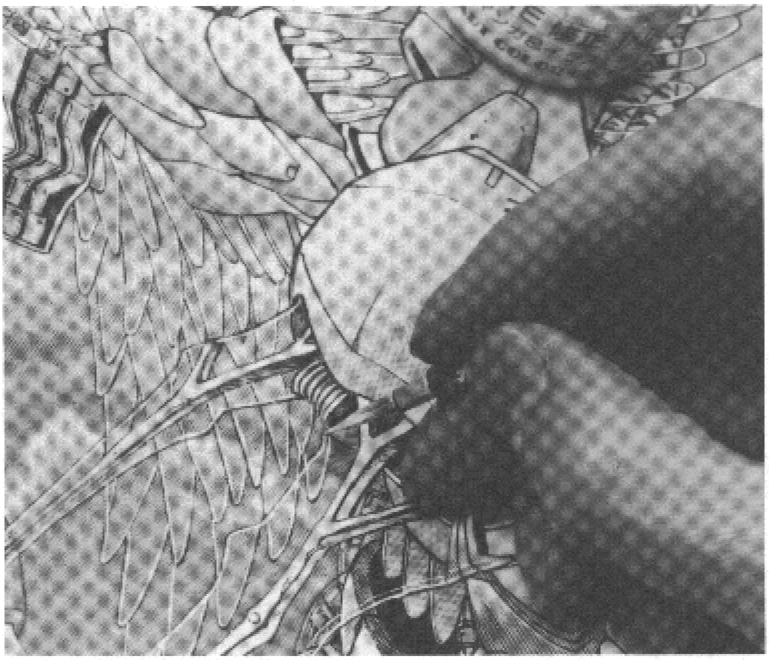


❸

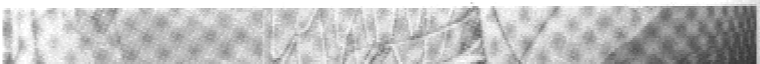


❹ Do a layering effect with the third tone page.

Handling Transparent Areas

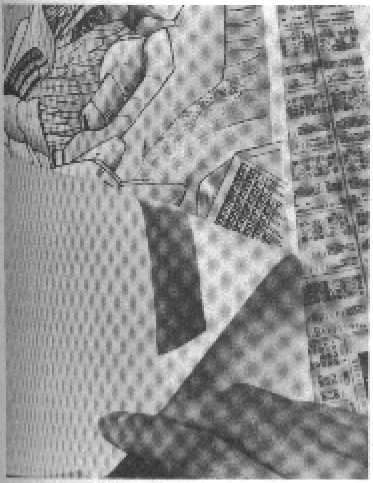


❶ After attaching the tones, draw the inner outlining with white.

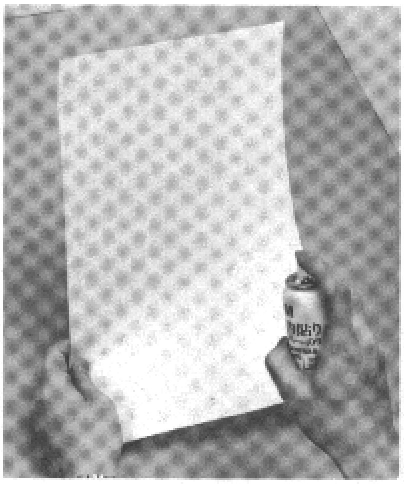


❷ Next, attach a white tone to complete the work.

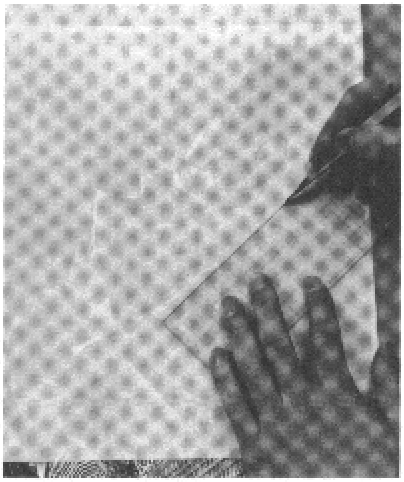
Spattering



❶ After attaching the tone, put the finishing touches on the work with some spattering.

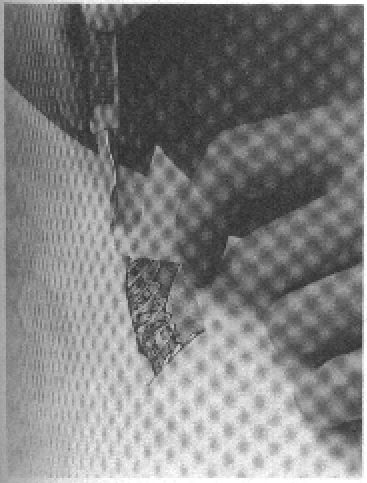


❷ First, use masking tape to cover unwanted areas. While there is special paper available on the market for this type of work, in this case the back of a tone sheet is used and spray glue is applied.

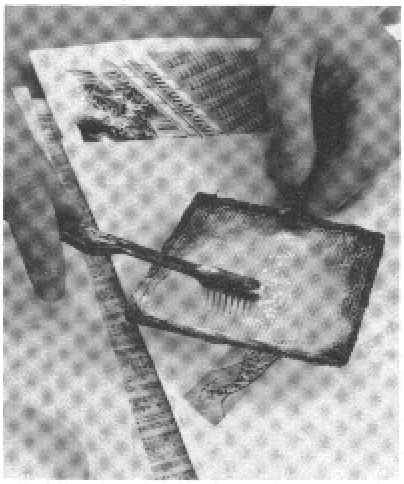


❸ Apply as little glue as possible. If you don't, the tone peels off and the page will get wet. If you apply too much glue, wipe it off with a tissue paper.

Courtesy of Too Inc.



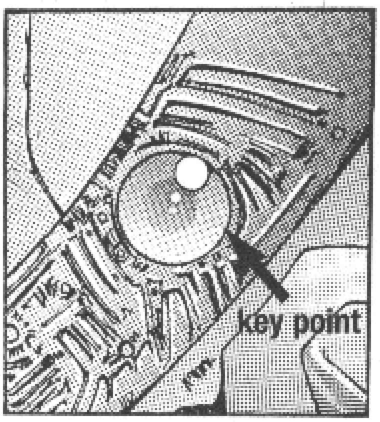
❹ Cut out the area that you want to be spattered with white.



❺ Go for a gradation effect when spattering the white.

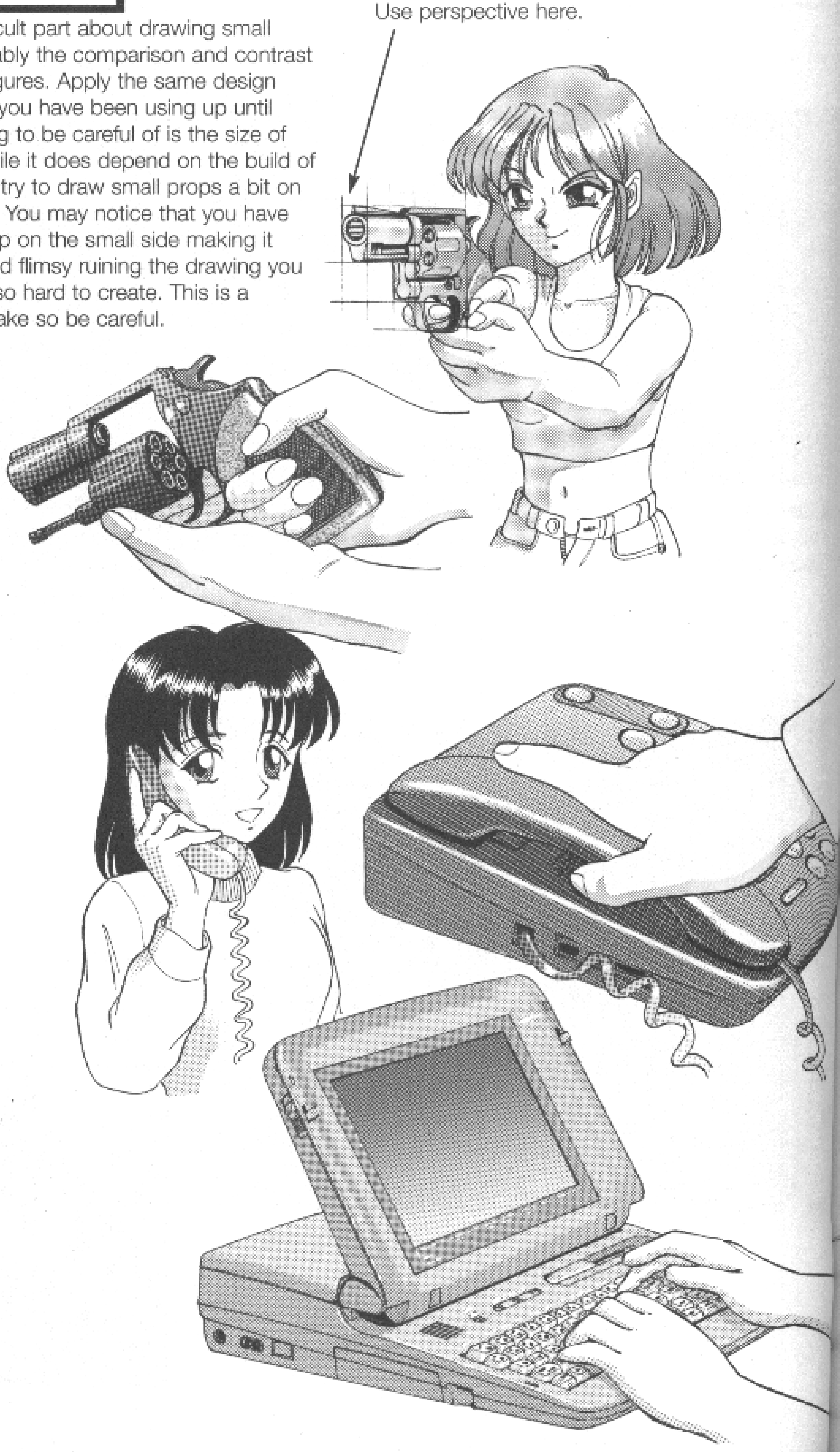
Checkpoint

This drawing uses the same gradation tone in a layering effect.



Expressing Small Props

The most difficult part about drawing small props is probably the comparison and contrast with human figures. Apply the same design methods that you have been using up until now. One thing to be careful of is the size of the props. While it does depend on the build of the character, try to draw small props a bit on the large side. You may notice that you have drawn the prop on the small side making it look cheap and flimsy ruining the drawing you have worked so hard to create. This is a common mistake so be careful.

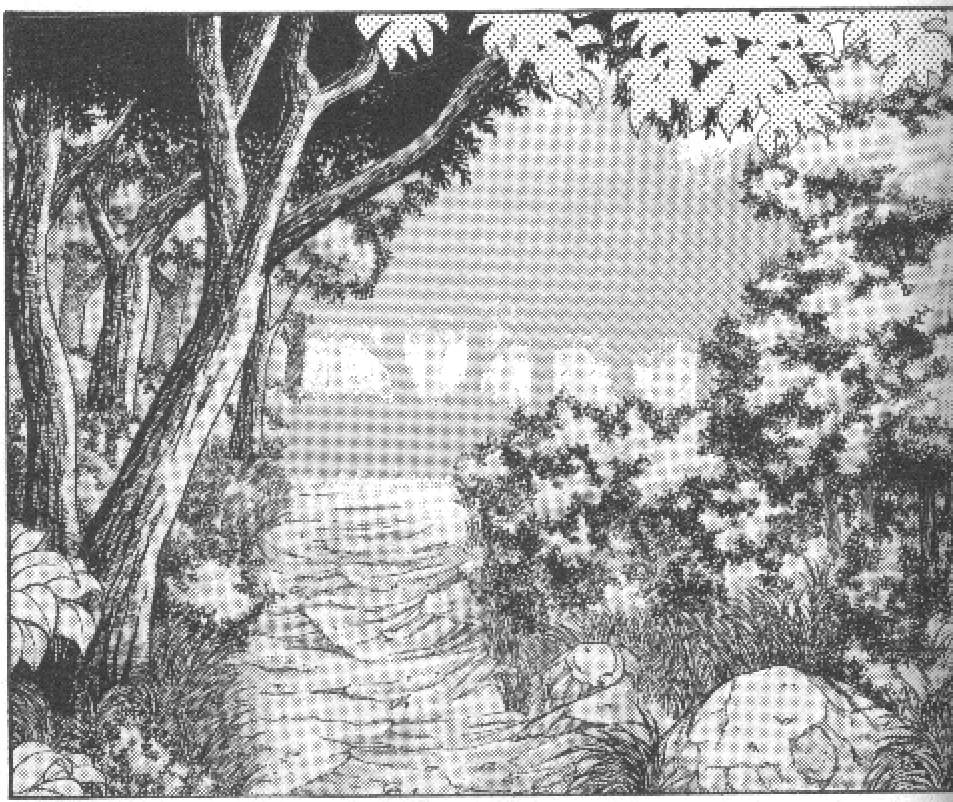

Use perspective here.

Chapter 3

How to Draw Nature and Animals

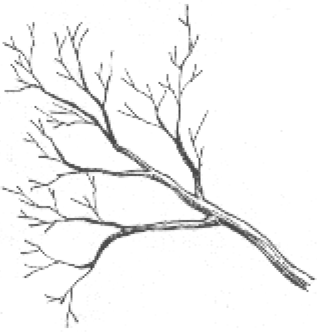
Expressing Natural Objects

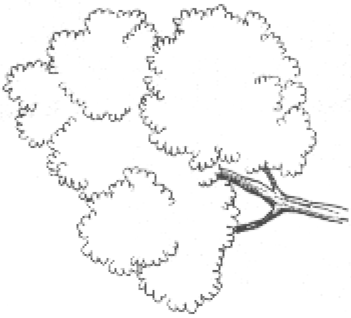
Drawing nature is extremely difficult so you can't go and draw every leaf on every tree and every blade of grass. You need to consider methods to make the drawing look enough like nature.



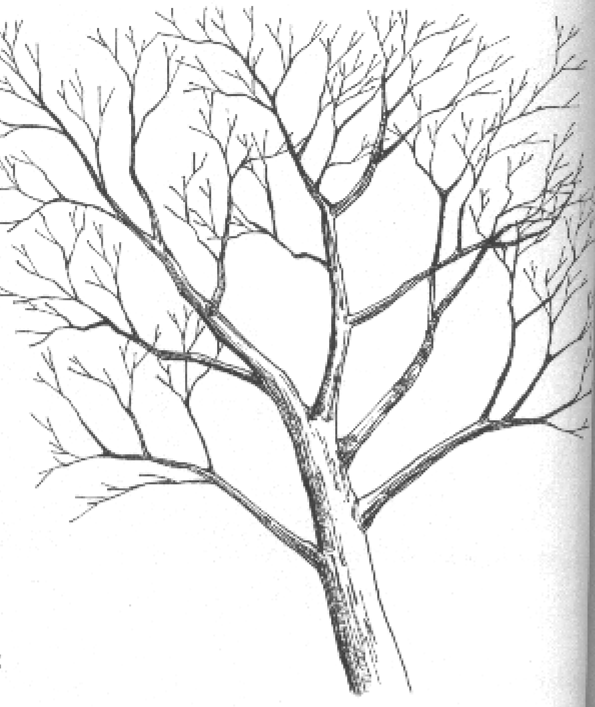
Expressing Trees and Grass

Since trees often appear in street scenes giving you plenty of chances to draw them, try to remember a few of these management techniques. As a basic rule, at first you need to consider the structure of trees.



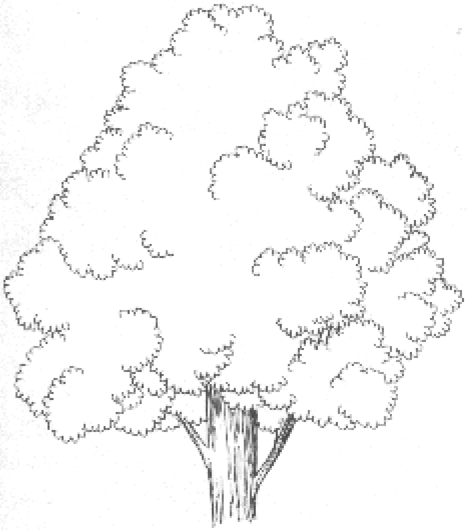


Drawing A – leaves gather at the end of the branches.

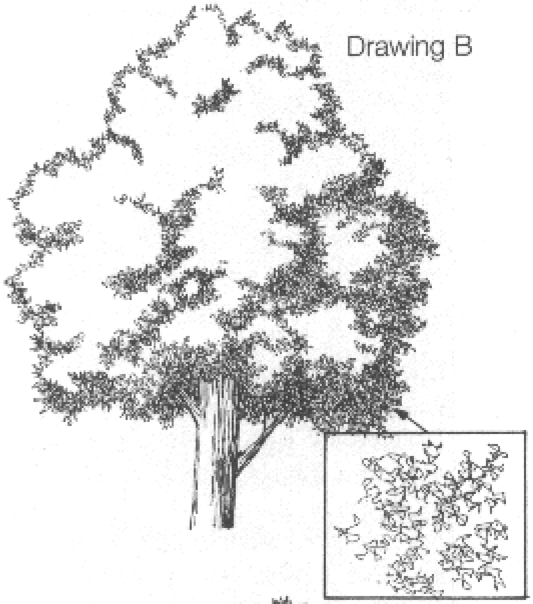


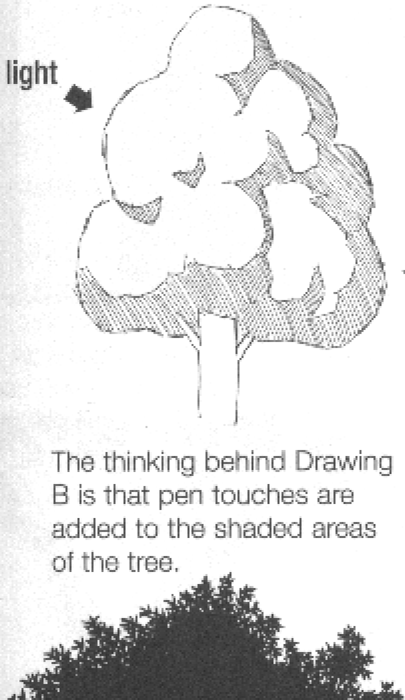
Take for example a withered tree.

The first simple and easy method to handle this is to use pen touches.

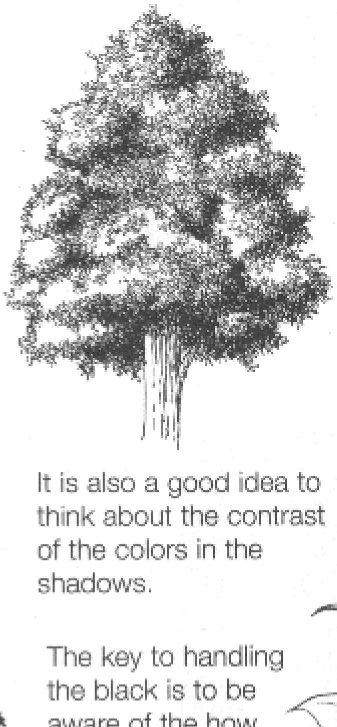


A tree can be formed by arranging Drawing A.

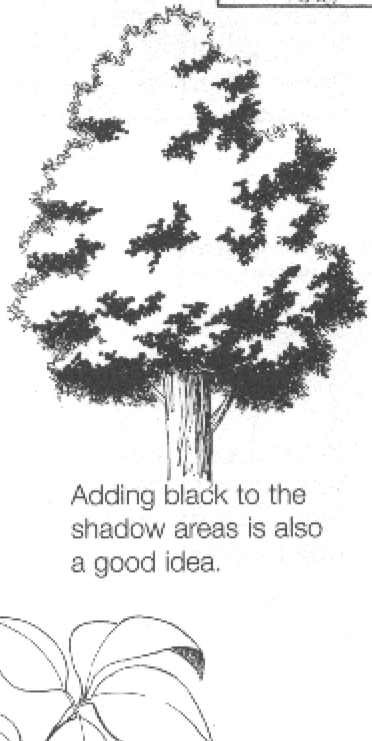




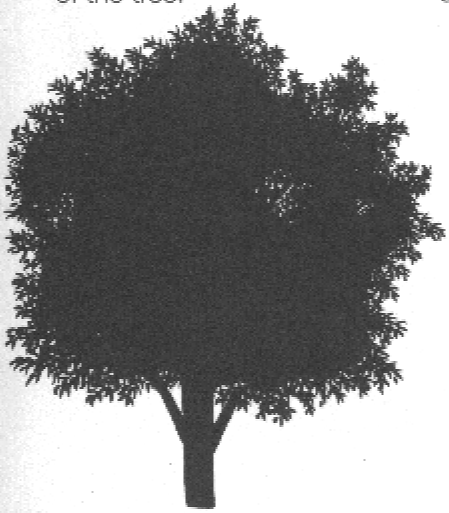
The thinking behind Drawing B is that pen touches are added to the shaded areas of the tree.



It is also a good idea to think about the contrast of the colors in the shadows.

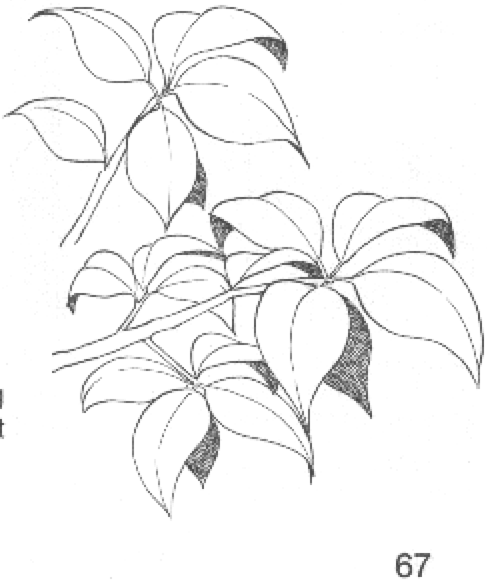


Adding black to the shadow areas is also a good idea.

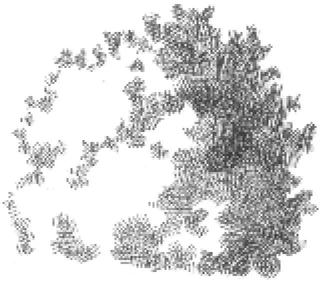


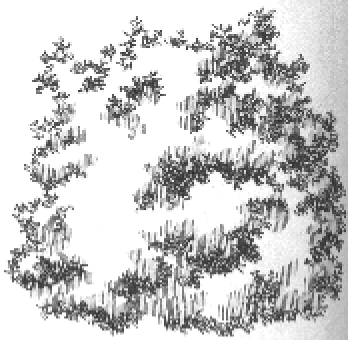
Sometimes the entire tree can be treated with black.

The key to handling the black is to be aware of the how the black is applied to the tip of the leaves and the openings between the leaves that can be seen in the offshoots from the branch. Try drawing while thinking about the fundamental mechanisms involved.



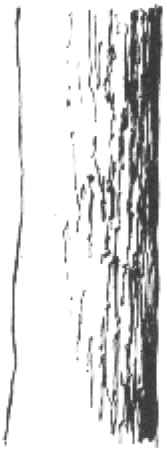
Using effects like double pass horizontal lines skillfully used in thickets of trees and grass can increase your variations and render effects like an oil painting.



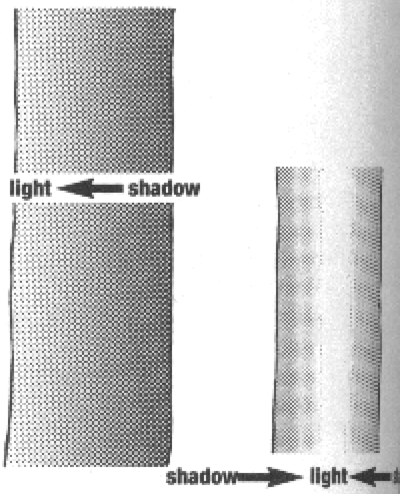


Considering the Trunk

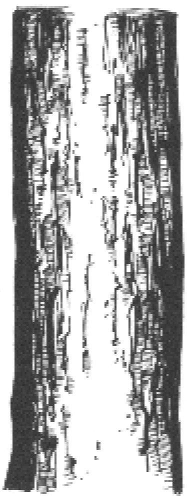
Since the trunk of a tree is cylindrical in nature, be sure and draw it so it doesn't look flat when applying management techniques. An example is given on the right on how to manage the technique of bringing out the sense of three-dimensionality in the tree.



Simply speaking, consider gradation effects and how to apply them.

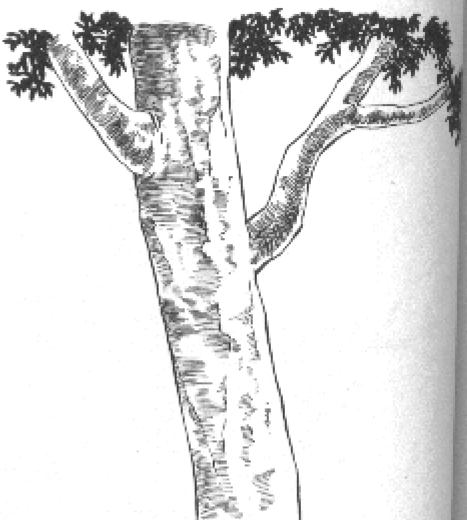


When applying pen techniques to the overall form, keep the gradation effect in mind.

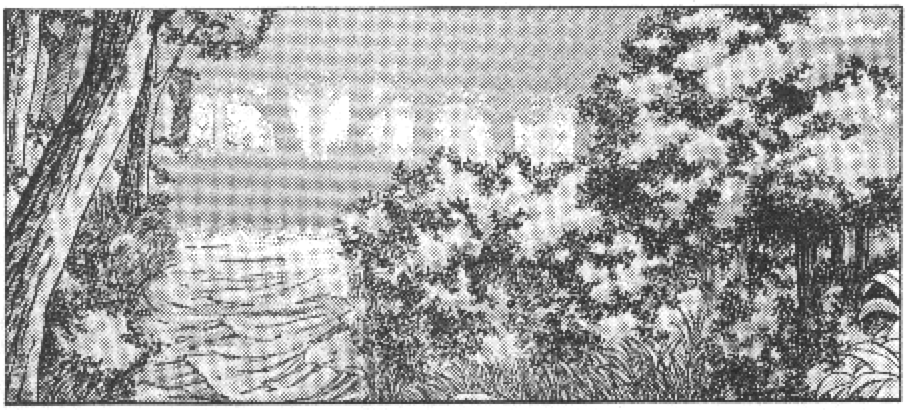


Adding vertical lines is also effective.

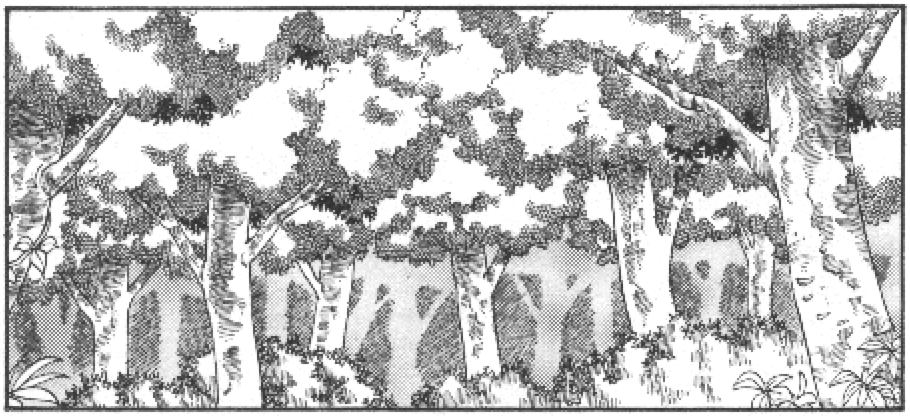
Finally, consider adding branches that look like real tree branches and draw.



When drawing woods and forests, the easy part is what is up front and the difficult part is what is in the back. Drawing all the trees would be quite an undertaking and difficult to comprehend.

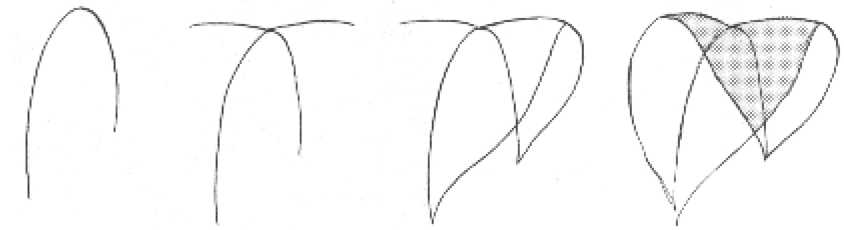


Even if you draw everything to a T, the drawing could end up being confused and promiscuous; thus, it is best to handle back areas using double pass lines tones going for a resemblance than actual reality.



Drawing Leaves and Grass

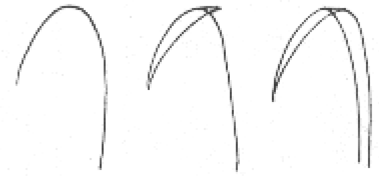
Leaves and grass have two sides and depending on the angle, you might want to show the underside. As a basic rule, consider and draw leaves and grass like the illustration on the right.



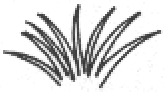
1. First, using a baseline draw the flow of the leaf as the right and left sides of leaves and grass are symmetric.
2. Then, draw an intersecting curved line.
3. Firmly draw the shape.
4. Draw the right and left sides by lining up the baselines.

Put some thought into the unseen areas too.

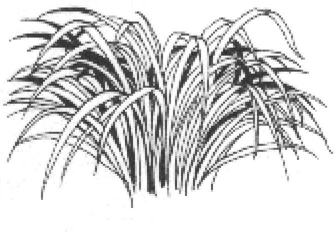
If the grass is a large sized drawing, the principles for drawing leaves can be applied.



1. Draw the flow of the grass.
2. Draw the peak.
3. Tidy up the shape.



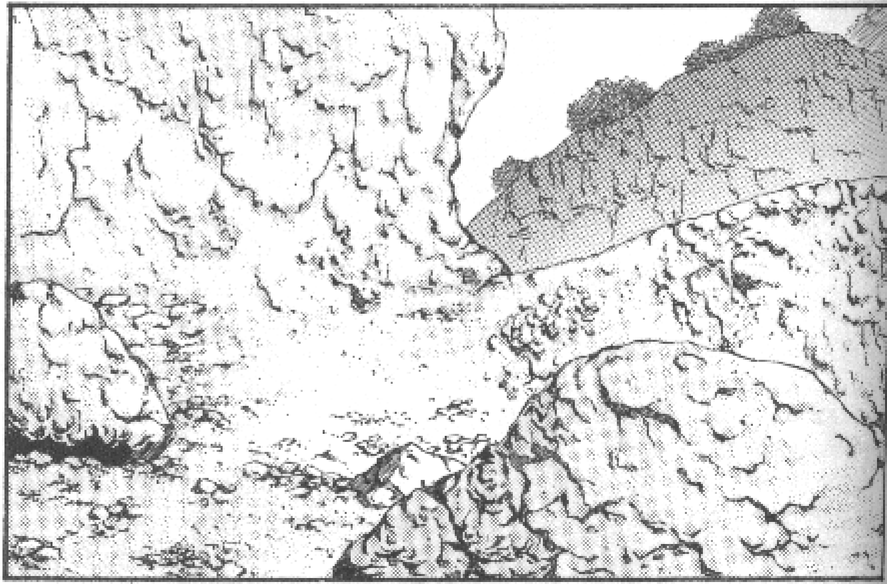
Drawing A

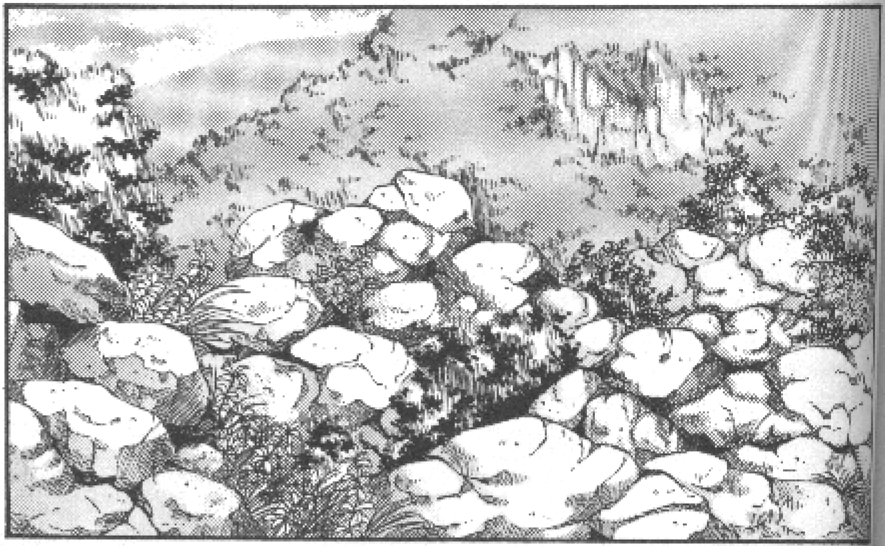


As for the case of weeds, the basic school of thinking is represented in Drawing A. Then all you have to do is just make Drawing A somewhat more complex.

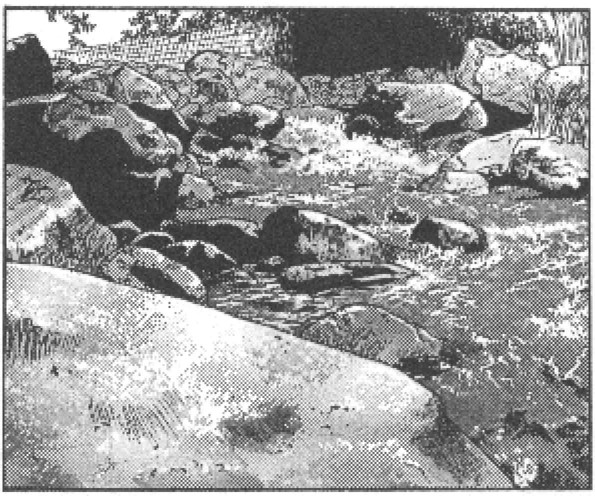
Expressing Rocks and Boulders

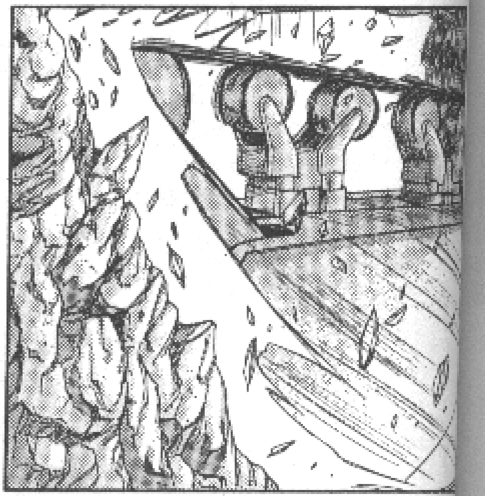
For rocks and boulders, the environment in which they are set is important. For example, the flow of water in rivers and the like wears down the rocks making their surface smooth while boulders on a hillside tend to be rugged. There are various kinds of rocks and boulders, which are different, based on the environment in which they exist. In order to bring out the place, environment and atmosphere, it is necessary to remember several management methods.



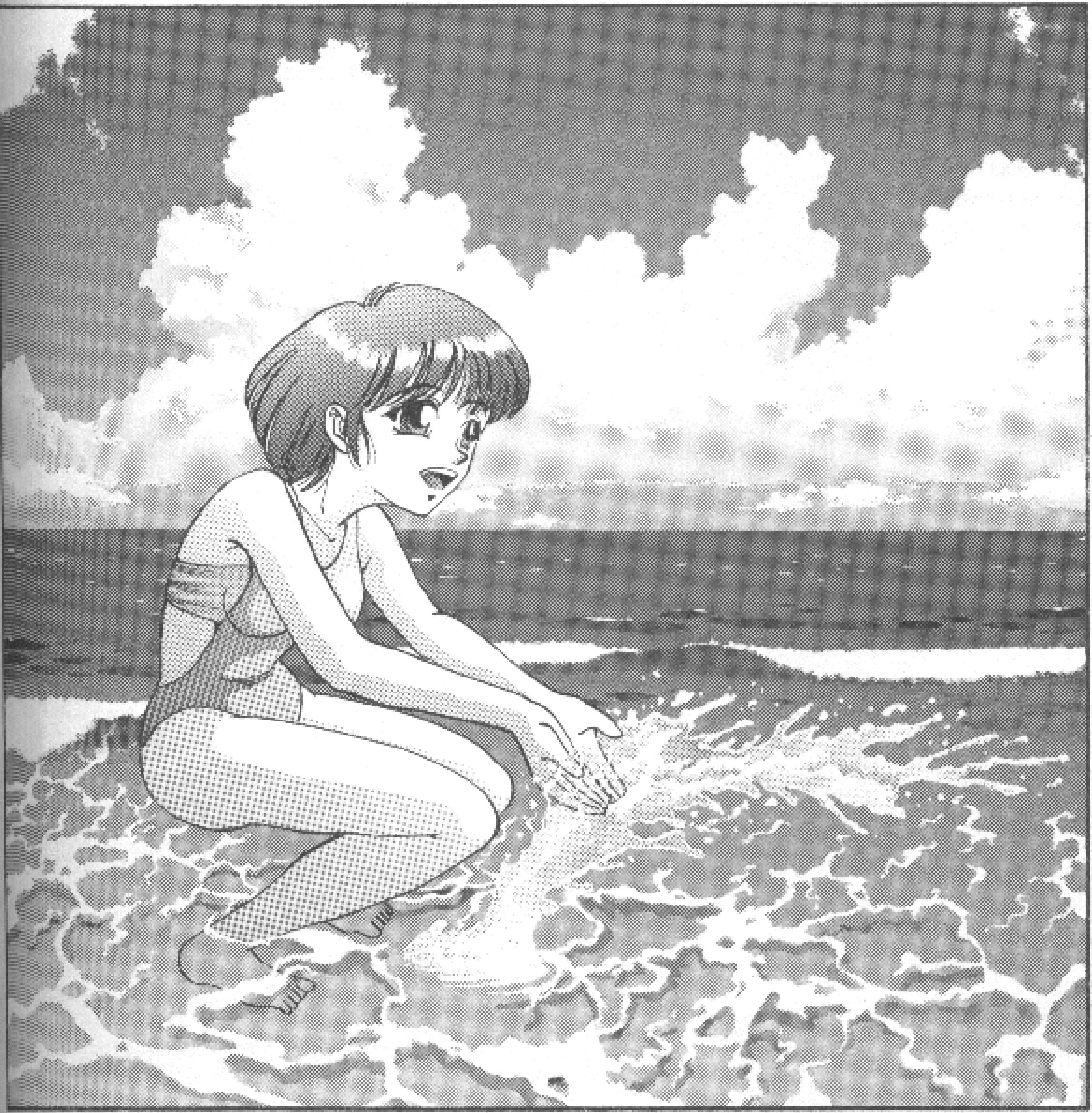


One method is to depict a picture you like. If you can't see all the details, try making an enlarged photocopy.



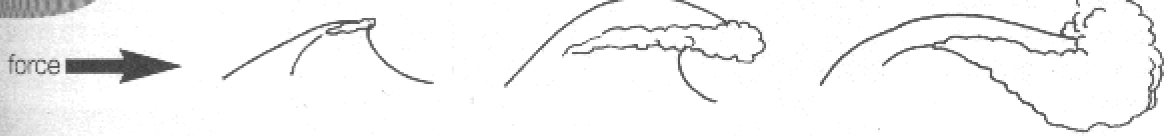


Rocks in rivers and oceans are worn down by the flow of the water and the surface of them becomes smooth.



Expressing Oceans **When drawing waves, first consider the following mechanisms.**

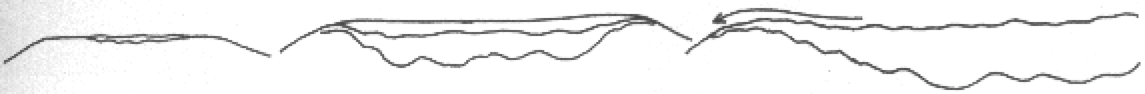
side view



First of all, the water rises up in the direction of the force.

As the wave breaks, the foam quickly rises and the white water increases.

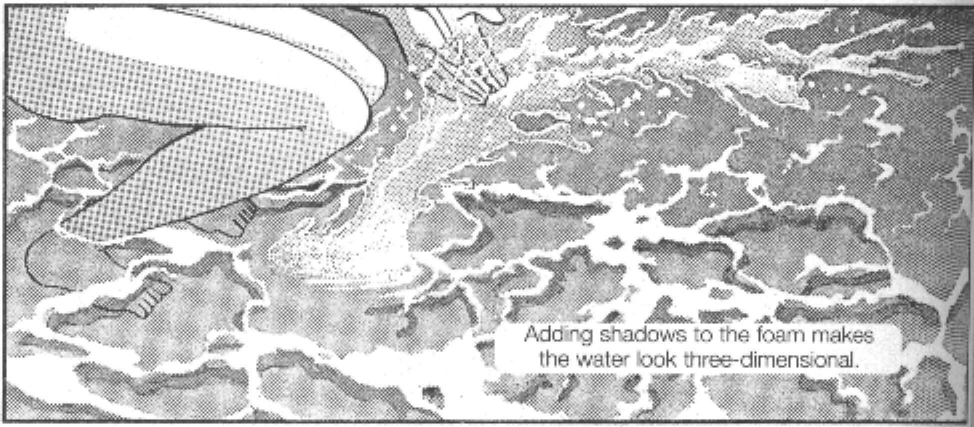
front view



The water rises and as it reaches a peak, the foam rises.

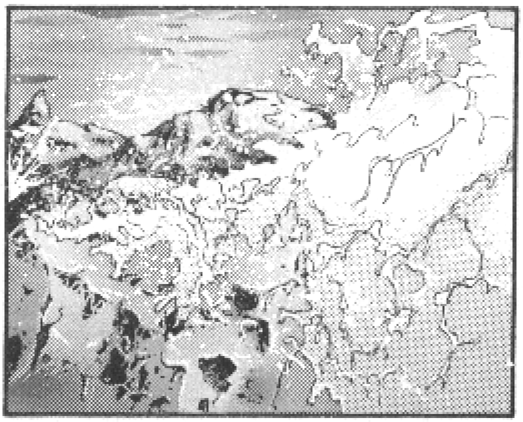
As the wave breaks, the foamed up area splits and widens to the left and right.

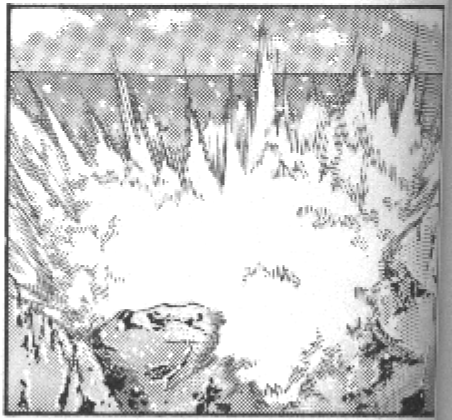
A large amount of foam, which emerges from the waves, floats on top near the shore resembling the mesh of a fishing net.



Adding shadows to the foam makes the water look three-dimensional.

Expressing waves also changes with the situation.

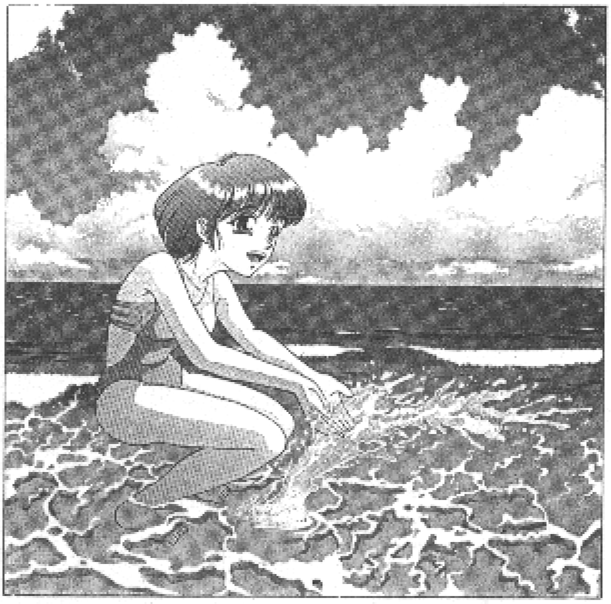


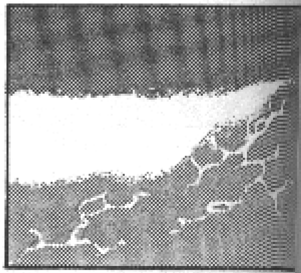


Express fasting moving spraying wate with pen touches.

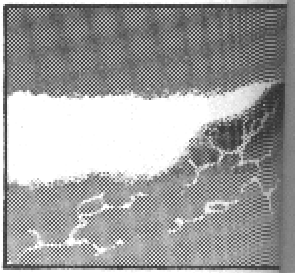
Technique Point

The character in the drawing on the right is the only place where pen work was added; the background was handled completely with tones. To make the drawing sound using only tones, the accent in the contrast needs to be firmly drawn.



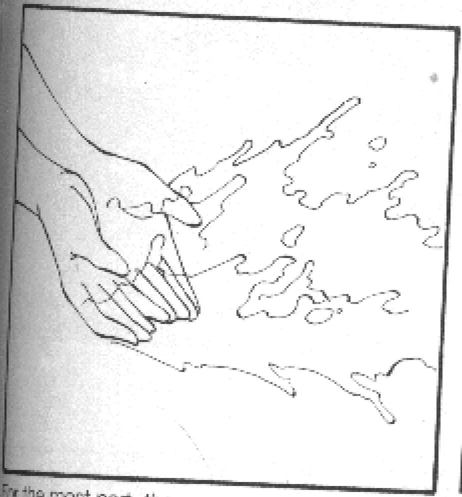


To create the foam in the wave, carefully etch the drops in the t sheet one by one in detail as yo see fit.

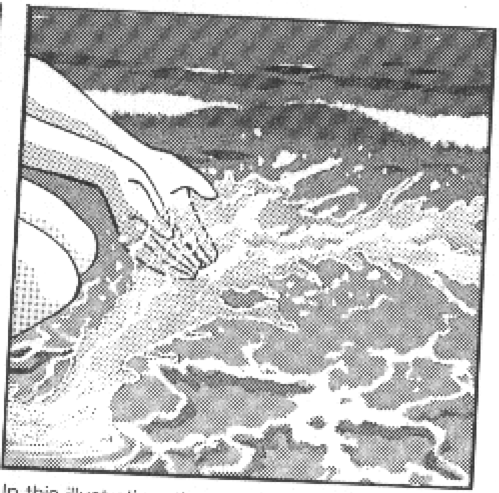


Layer the tones to create th shadow.

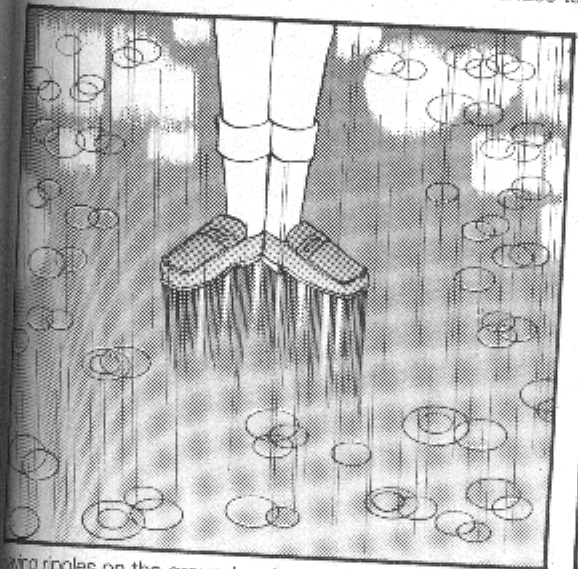
Expressing Water Depending on the situation, the expression of water changes making it difficult to draw. In manga, water is expressed as moving at a fixed moment in time.



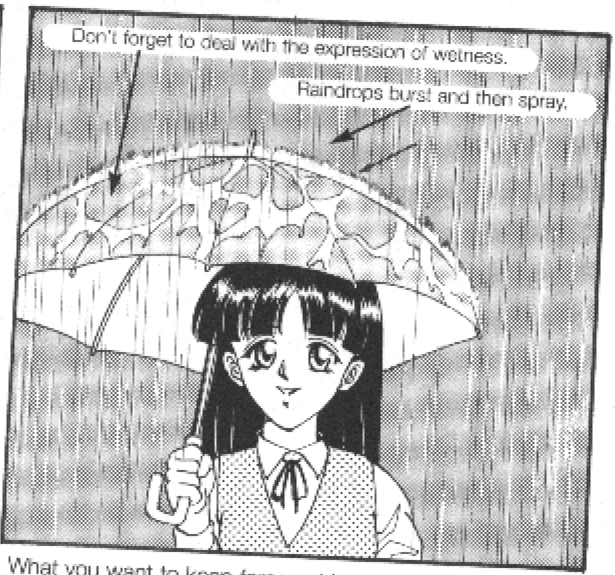
For the most part, the expression of water in manga is handled by using *lines*.



In this illustration, the background has been intentionally darkened to bring out the contrast with the white and to firmly establish the sense of existence of the water. When water floats in the air, the nature of it – due to surface tension – is to form into balls.



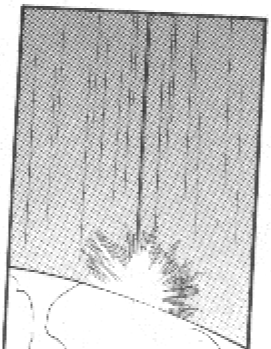
awing ripples on the ground makes it look like rain. Also, hen the ground is wet, it reflects things like the neon lights night or clouds in the daytime.



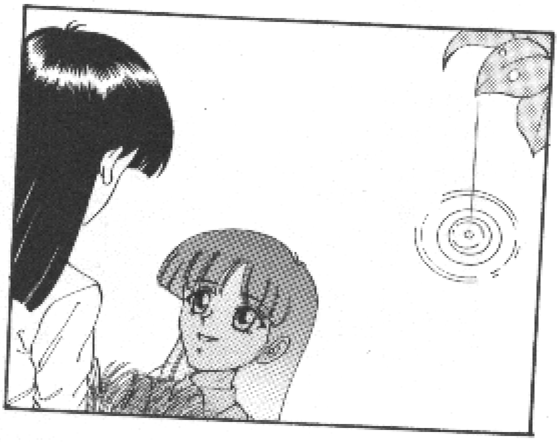
Don't forget to deal with the expression of wetness.
Raindrops burst and then spray.

What you want to keep foremost in your mind when drawing rain is that whatever gets rained on gets wet. Be careful not to forget to add this effect when drawing rain.

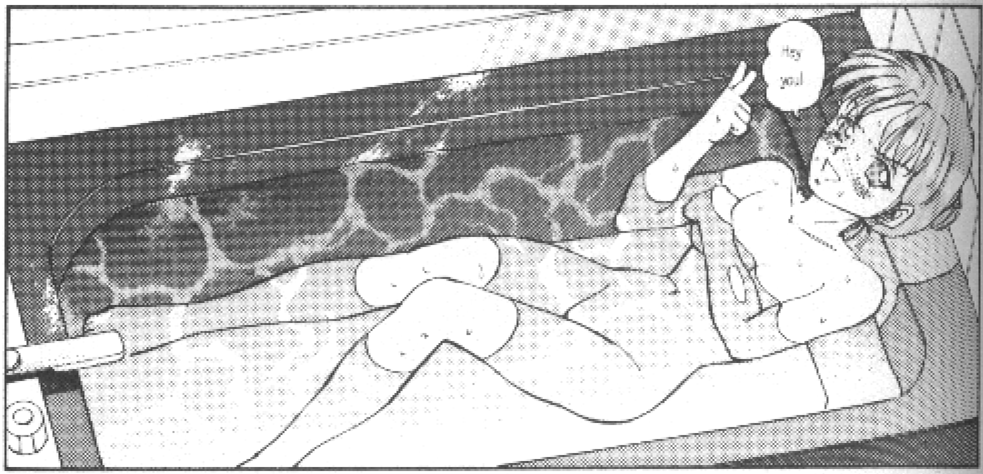
hen water llides with jects it rsts.



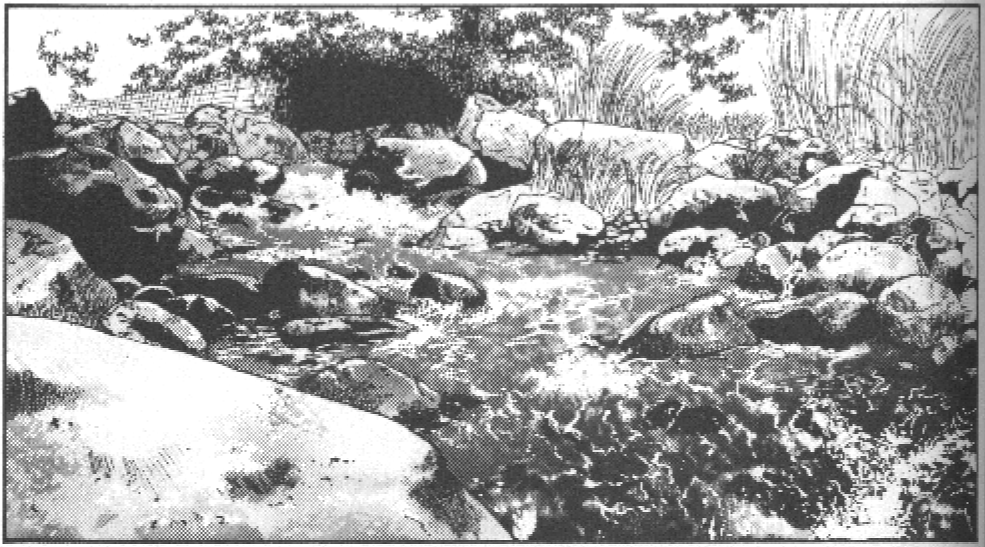
When rain falls on water, ripples form and reflect light. In water, objects reflect like a mirror.



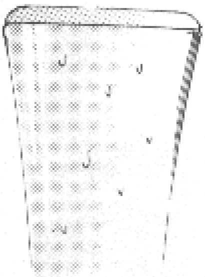
On the other hand, water is transparent and when force is applied, waves swimmingly form.

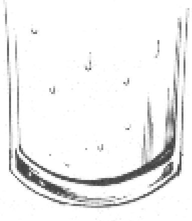


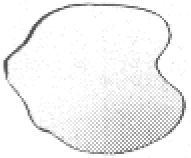
Fundamentally, water flows from high places to low places; however, depending on the situation, consider the different phenomena that occur in different situations when expressing water.



For example, pour some water into a cup to the point that it almost overflows. The water seems to float on top of the cup and doesn't spill. The phenomenon here is known as surface tension.

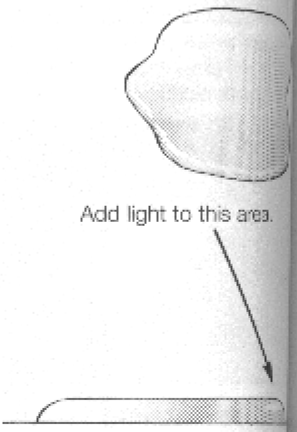






Surface tension also occurs in water spilled on the floor.

Add a little light to the wate
making it three-dimensiona

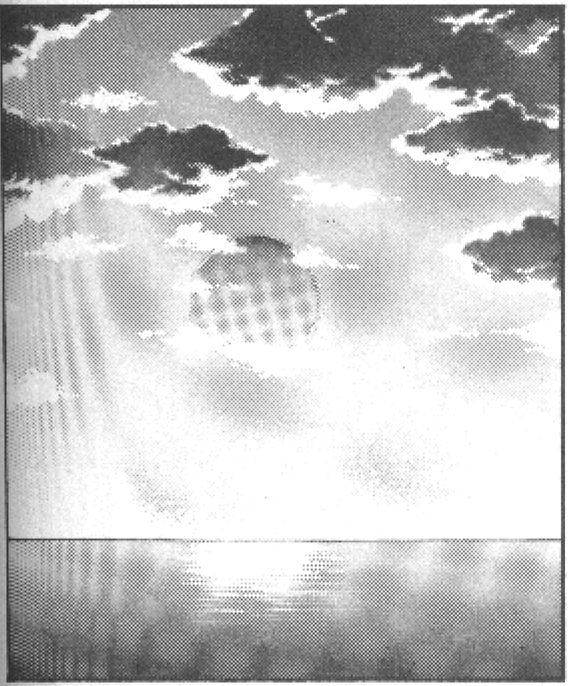


Add light to this area.

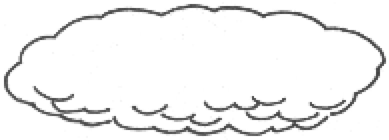
The phenomenon of surfac
tension occurs not only in
water but also in other liq

Expressing Clouds

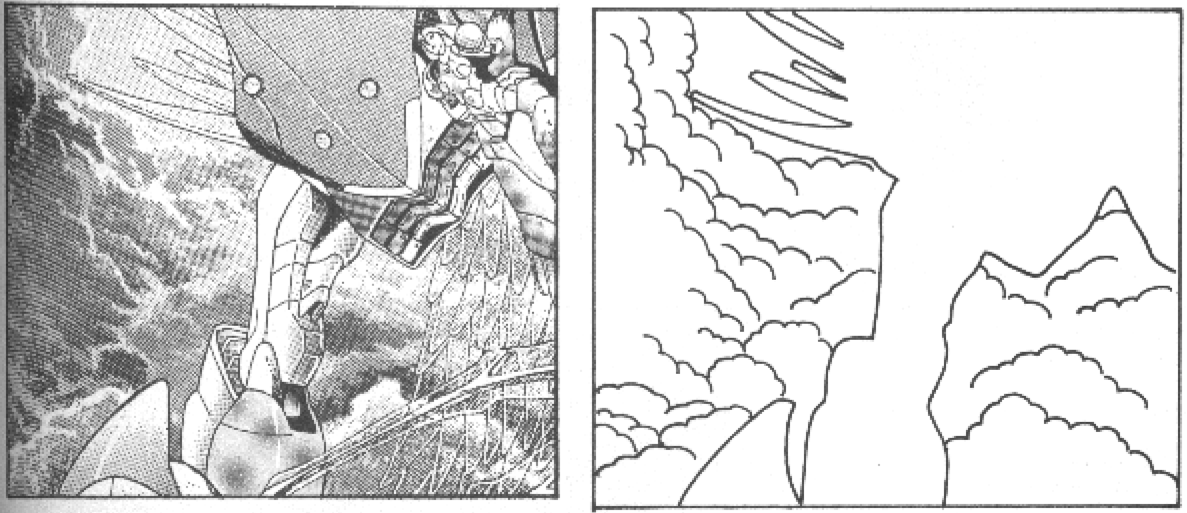
Drawing A is a well-drawn example making use of scribbles to express clouds.



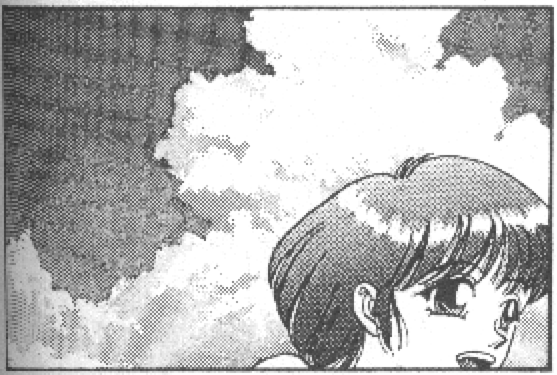
Drawing A



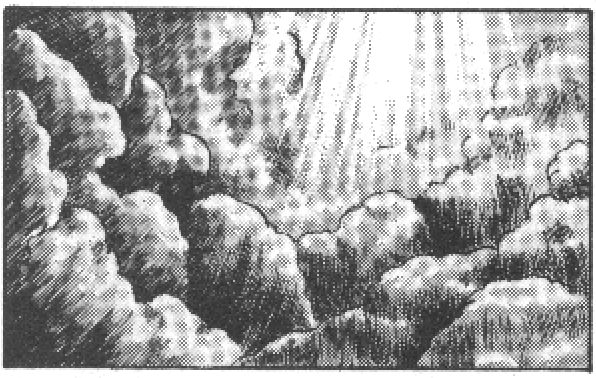
Using Drawing A as a foundation, develop it making it more complex.



Breaking down the drawing on the left into outlines, renders the drawing on the right. Now consider which areas to make shadows.



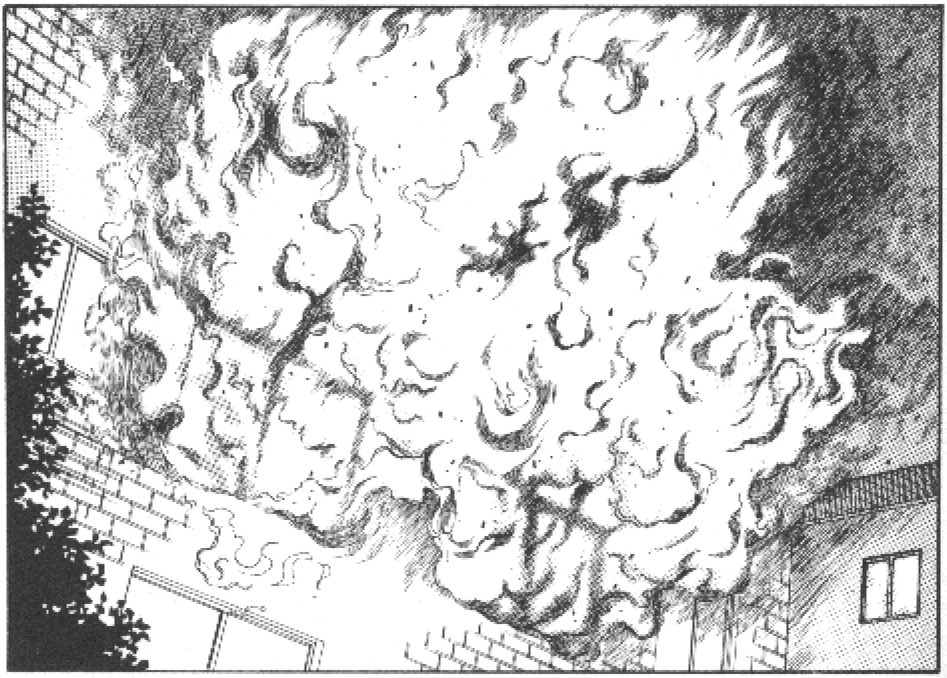
Consider this drawing on the basis of Drawing A.

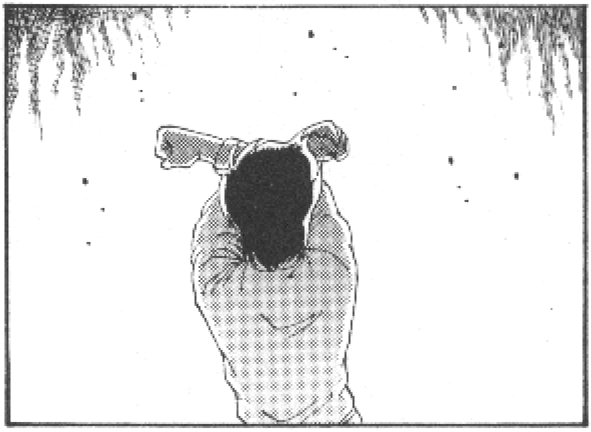


When using a pen to handle the effects, consider the flow of the clouds and make sure the pen touches do not become too monotonous. Also, think about the contrast of the shadows and handle this by adding detailed lines.

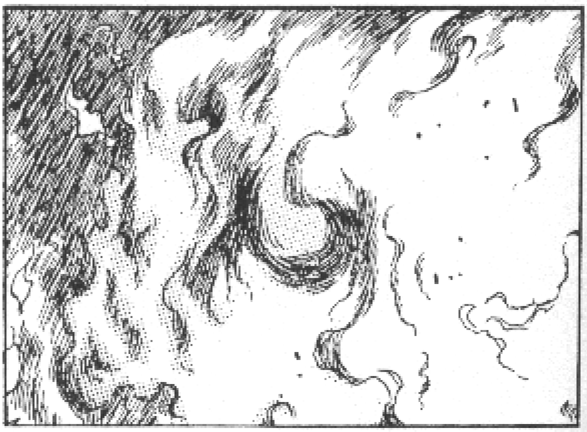
Expressing Fire and Smoke

Consider the phenomenon when a fire breaks out. Imagine what happens to the surroundings and think about how to express this.



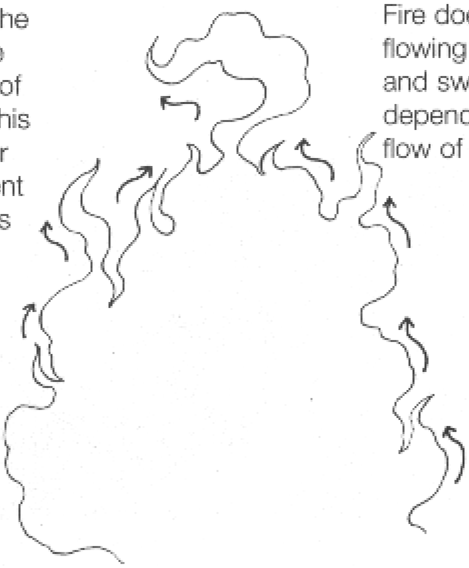


Keep in mind things like heat, light and smoke when you draw.

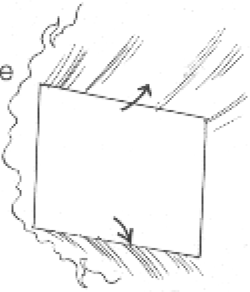


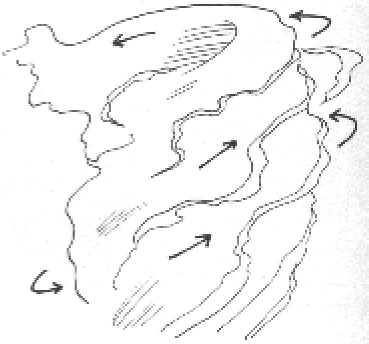
When expressing the flow of the burning air with pen touches, try not to draw the flow with too much monotony.

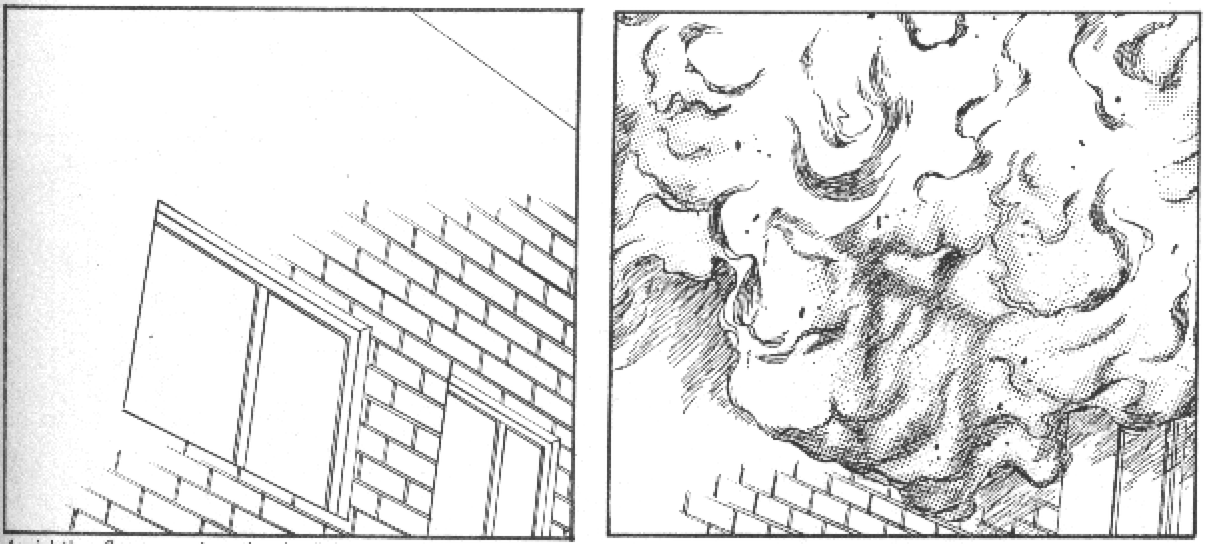
The illustration on the right represents the basic composition of a large fire. Using this as a base, use your favorite management methods to express the fire.



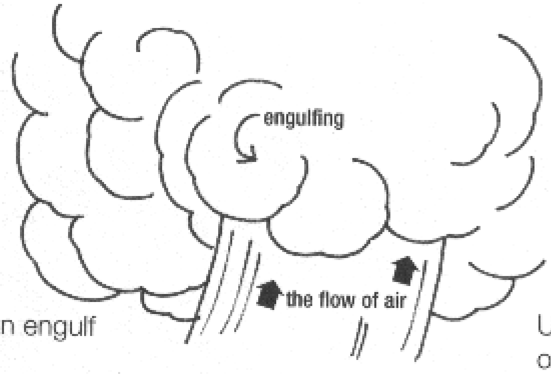
Fire does things like flowing with force and swirling depending on the flow of the air.



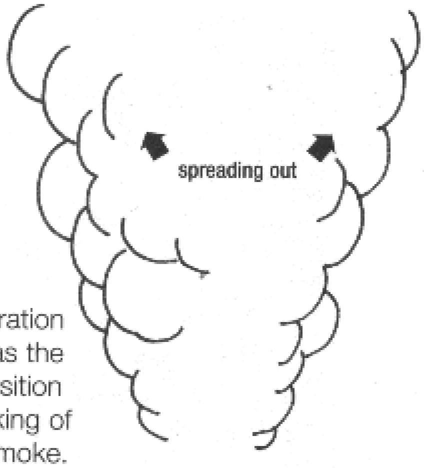




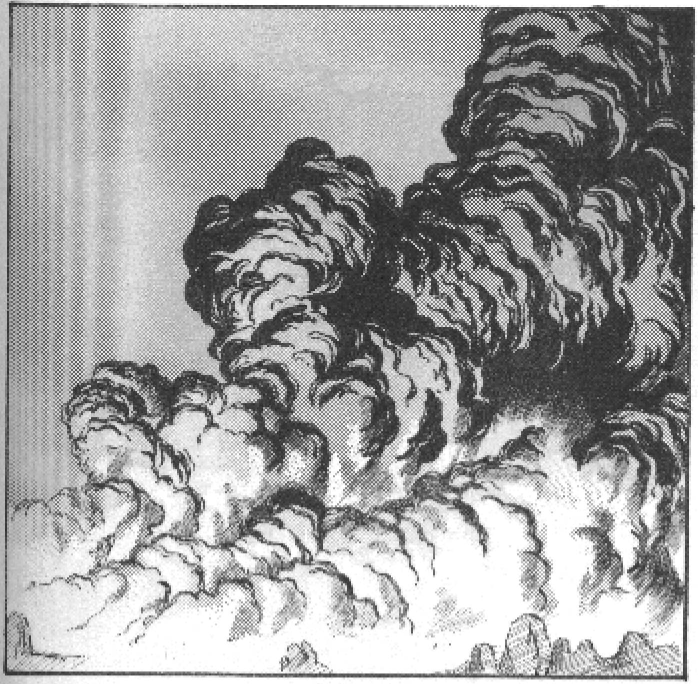
Amid the flames give the building shadows by adding pen touches to parts of it making it more 'fire like'.

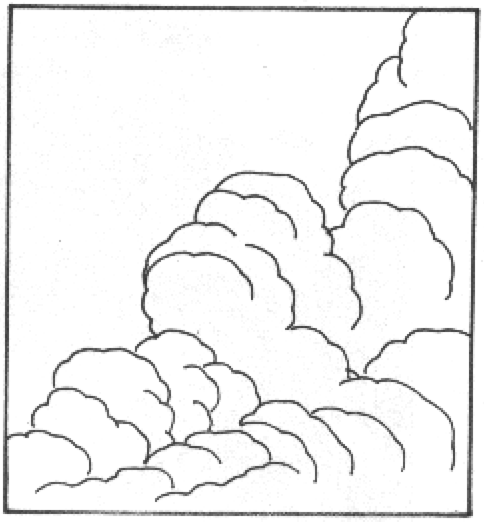

engulfing
the flow of air

Smoke can engulf and swirl depending on the flow of the air.


spreading out

Use the illustration on the right as the basic composition of when thinking of expressing smoke.

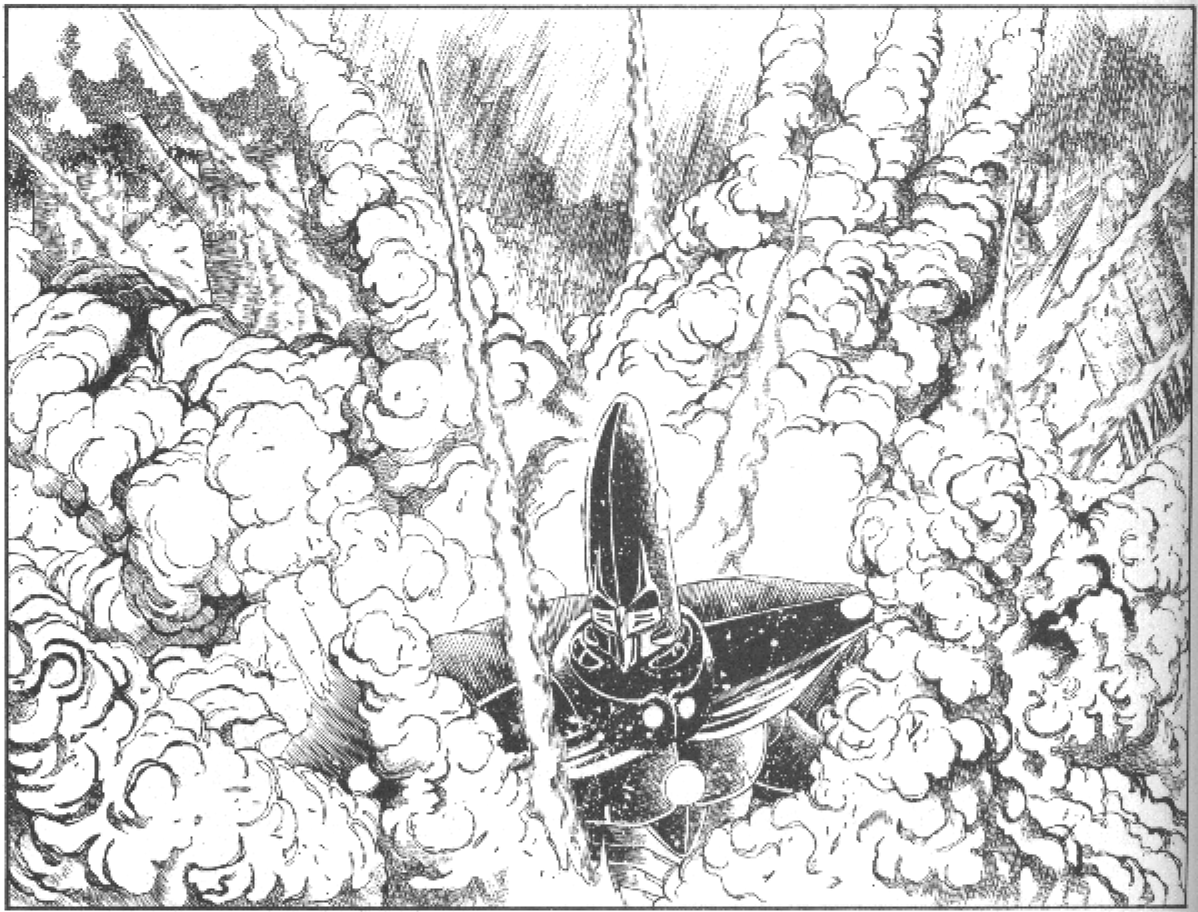




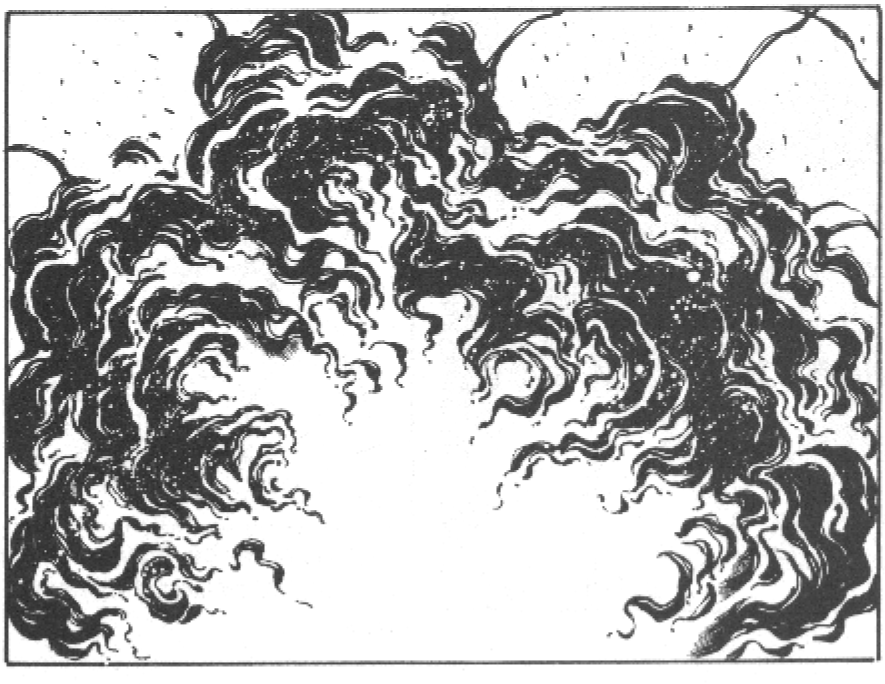
Breaking down the drawing on the left into outlines, renders the drawing above.

Expressing Explosions

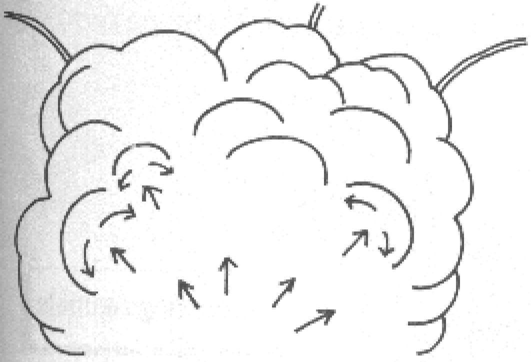
Explosions can be easily divided into two types. They are:
1) wind explosions from gunpowder and the like and
2) flame explosions from gases and gasoline.



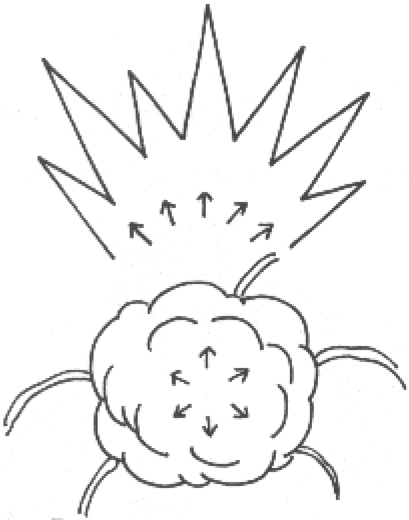
Wind explosions convey a sense of bursting open. Since they have the ability to put out fires, they don't generally tend to cause fires and tend to destroy the surroundings.



Flame explosions convey a sense of burning as the flames move to the surroundings and develop into larger fires.

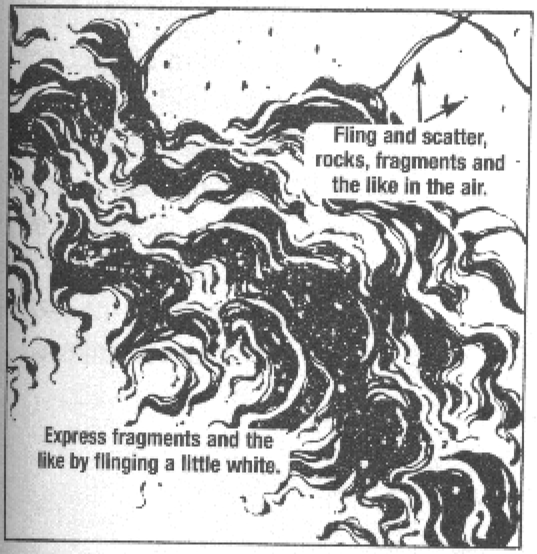


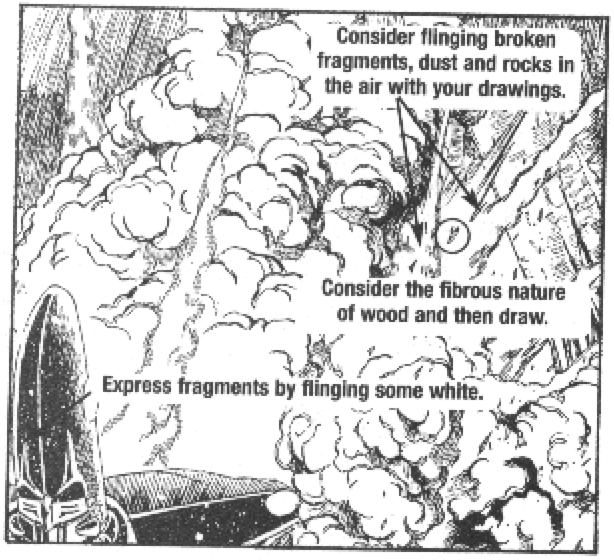
Explosions have the power to widen from the inside to the outside.

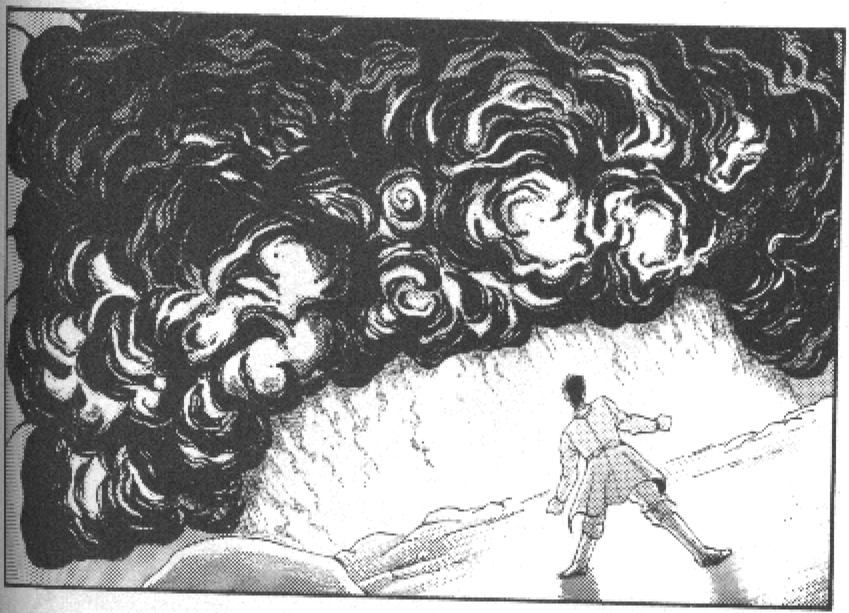


Explosions that take place in the air tend to be circular in shape.

Learn the fundamentals for the qualities of movement and form from the drawings on the left. Then, develop your ideas and make your drawings more complex.

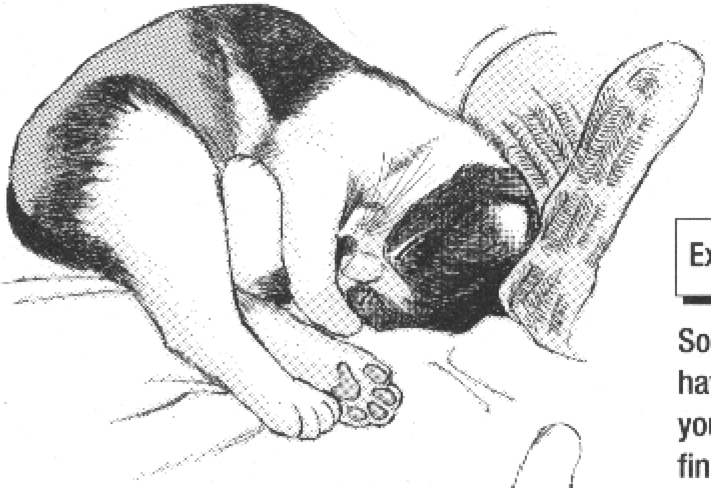

Fling and scatter, rocks, fragments and the like in the air.
Express fragments and the like by flinging a little white.


Consider flinging broken fragments, dust and rocks in the air with your drawings.
Consider the fibrous nature of wood and then draw.
Express fragments by flinging some white.



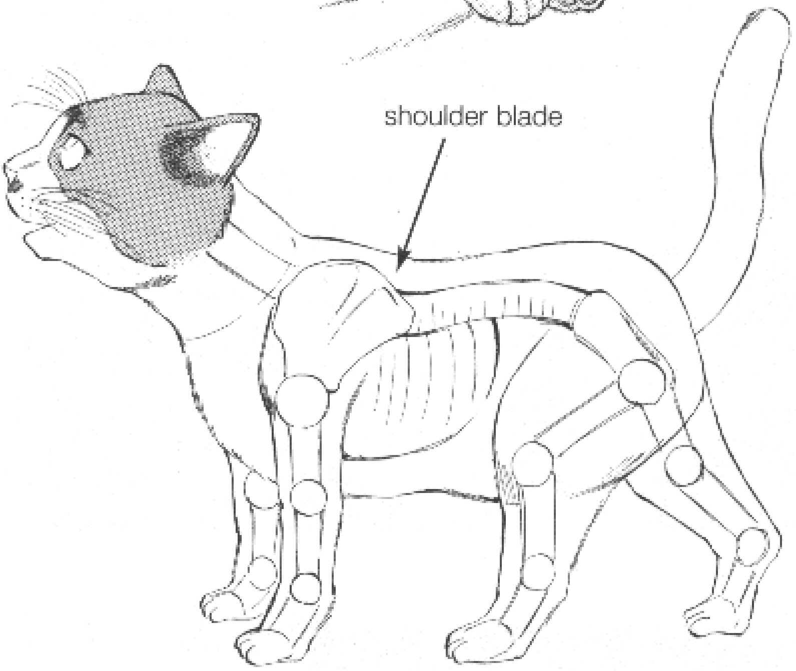
When showing the scale of the explosion, if you have something to use as a comparison, the size is easy to understand; however, the main point here is not to show the size but to show the complexity of the explosion.

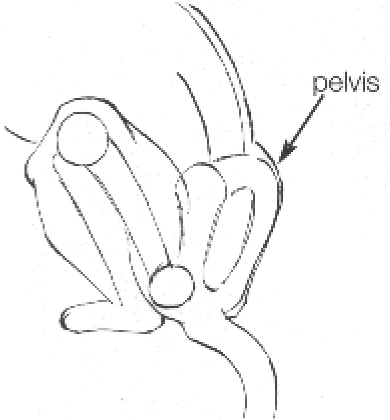
Drawing Animals

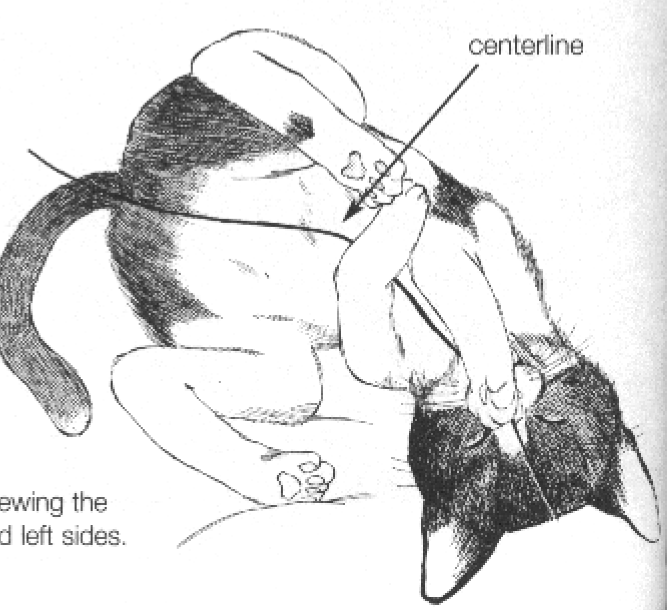


Expressing Animals

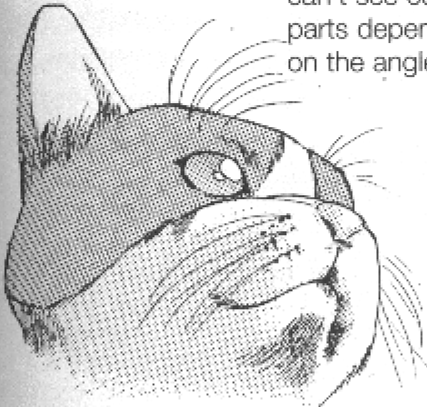
Sometimes you may have to draw animals in your manga. While it is fine to roughly outline them and add some deformation when drawing them, you can expand the power of your expression by researching the skeletal structure of animals.



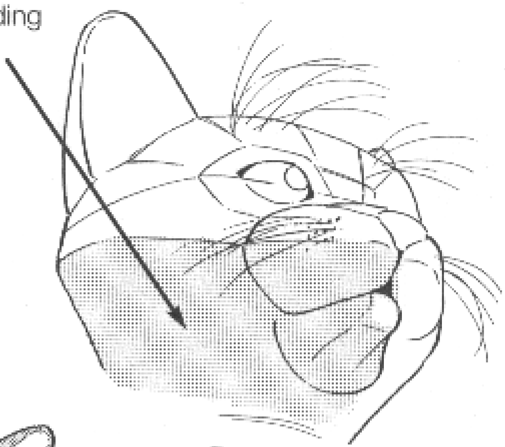




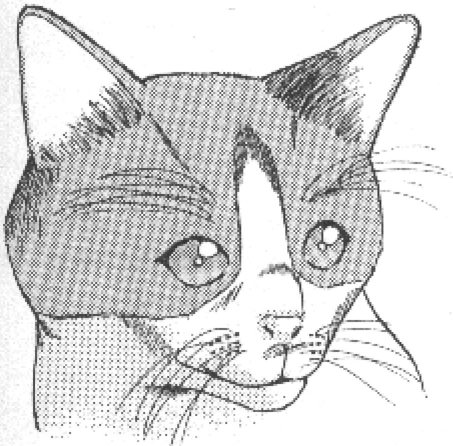
When doing your design, draw centerlines for viewing the flow of the body and the balance of the right and left sides.

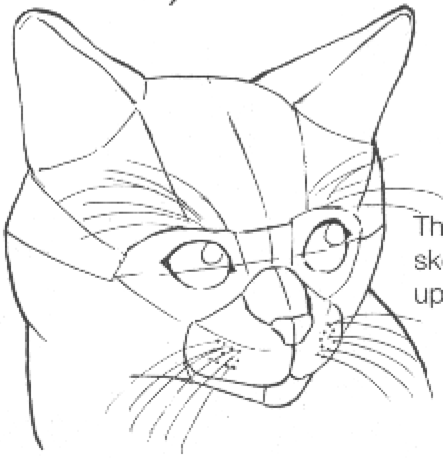


Sometimes you can't see certain parts depending on the angle.

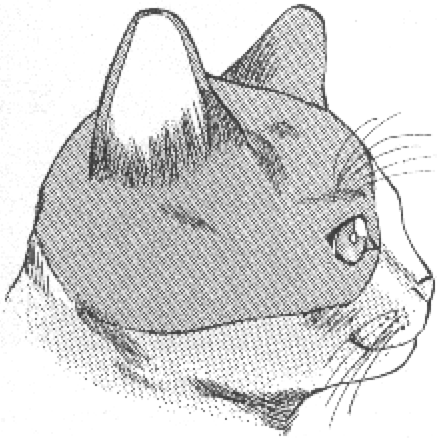


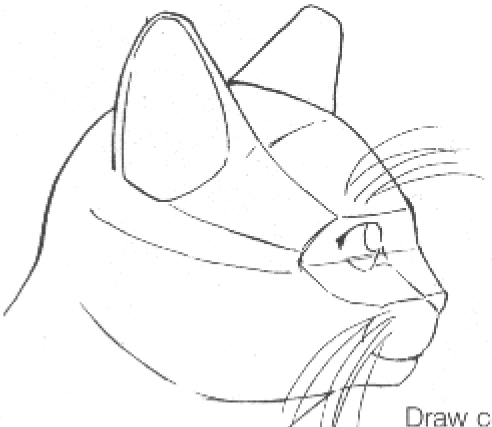
Since gathering reference material for animal skeletons is sometimes difficult, consider the manner in which the body is organized by looking carefully at it from a variety of angles.



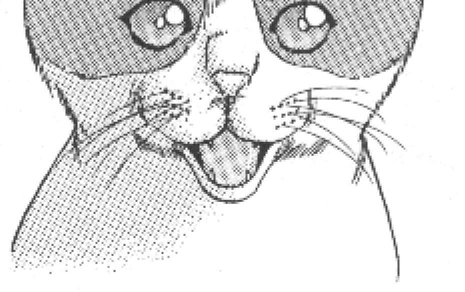


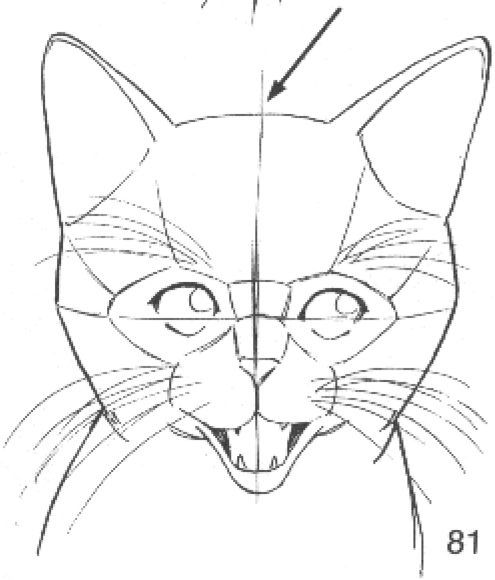
The face of a feline skeleton is made up of triangles.



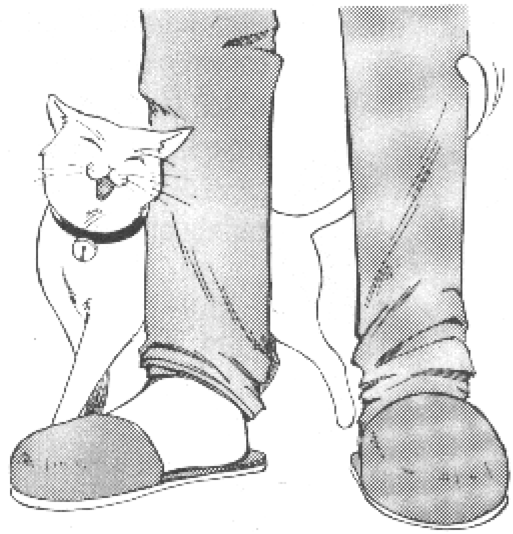


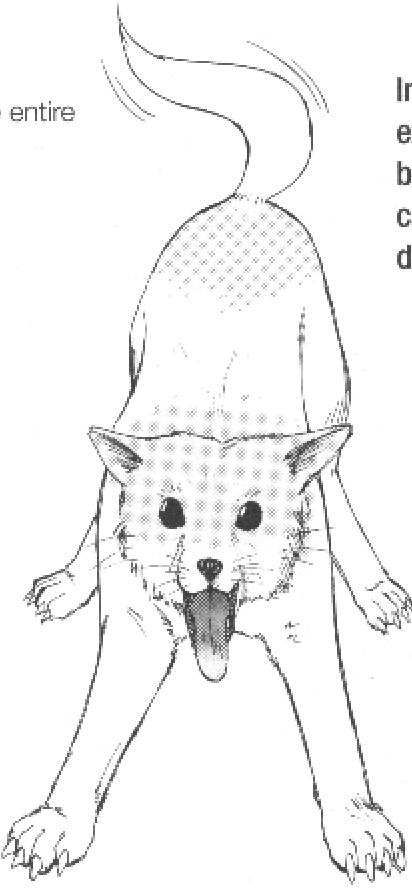
Draw centerlines.





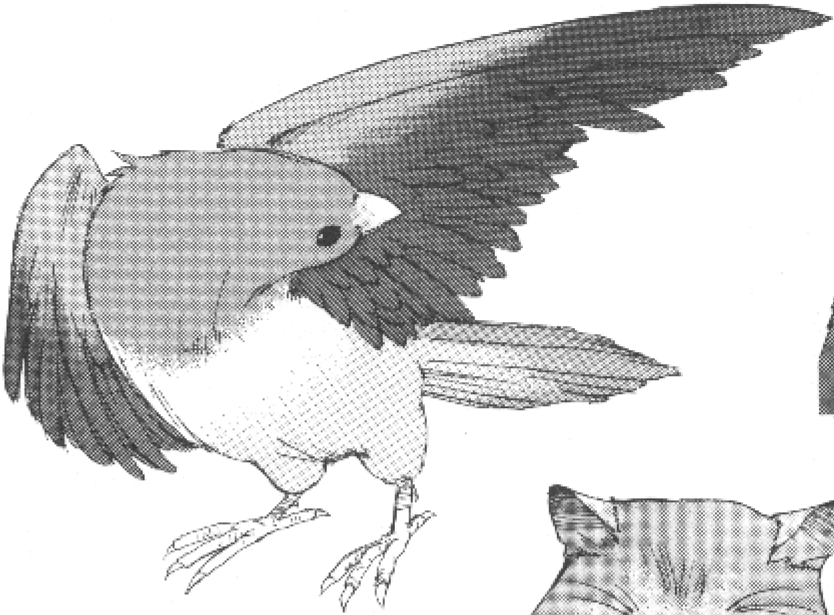
Cats ooze pliability pushing out all over the entire drawing like some kind of female imagery.

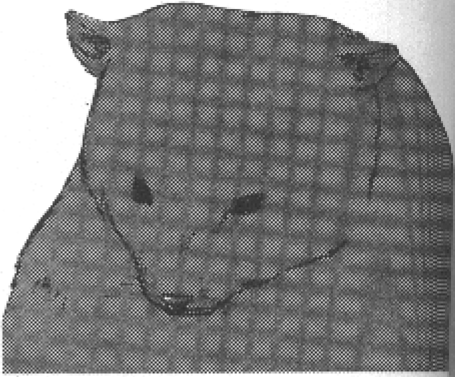




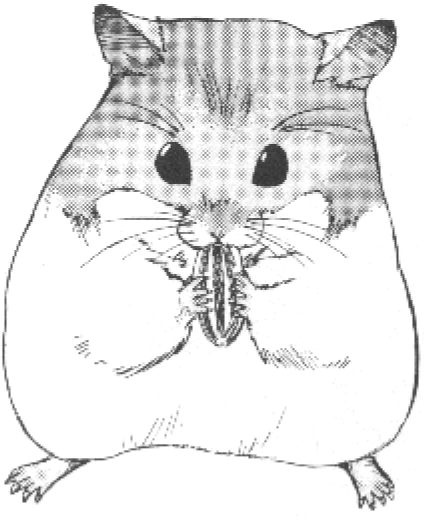
Individual characteristics exist even in animal behavior. Observe them carefully bringing your drawings to life.

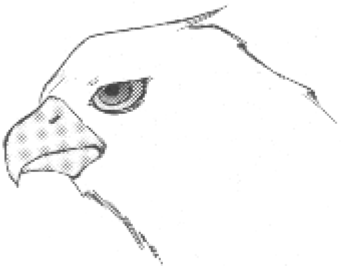
A dog in a 'play with me' pose. Dogs express fun and anger with their entire bodies. Don't forget their liveliness. Of course, older dogs are a different story. Older dogs tend to express gentleness all over.





Large animals are appealing because of their profoundness and strength. Picture leisurely movement in your mind.





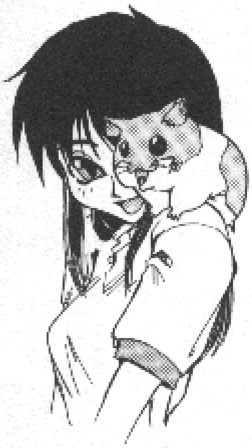
Set a high value on quick 'bustling' movement for small birds and tiny animals.

Types of Animals that Appear in Stories

Except for animal oriented manga, for the most part, animals usually play minor characters. Try imagining what kind of animal would be cast in a certain role.

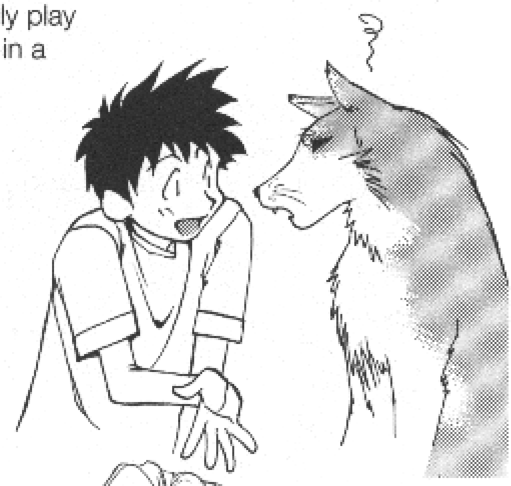
Sweet and cute animals usually play mascot roles.

They tend to be small animals and baby animals like mice, squirrels, small birds and the like that can be easily held or cuddled. In some cases they also play a partner role like in the next example.



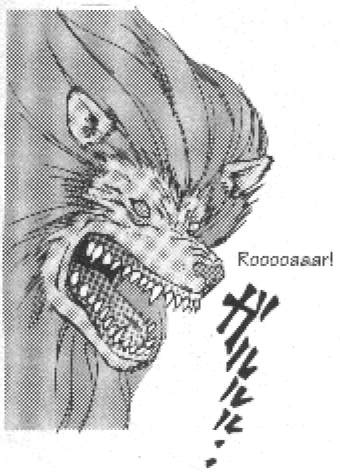
For partner role animals.

Intelligent animals like dogs and birds are often used. In some cases, they can communicate with humans.



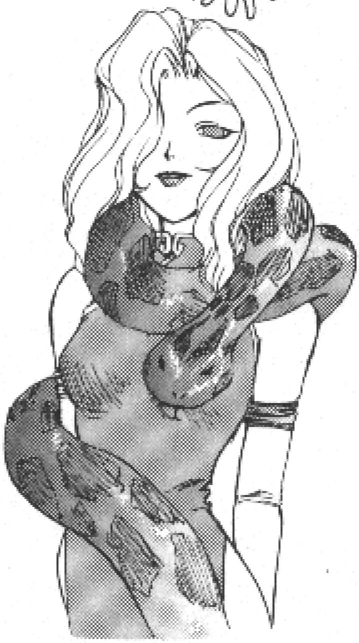
Animals aimed at fear.

Lacking any kind of mental communication with humans they have very little qualities for characters.


Roooaaar!
ガルルル…

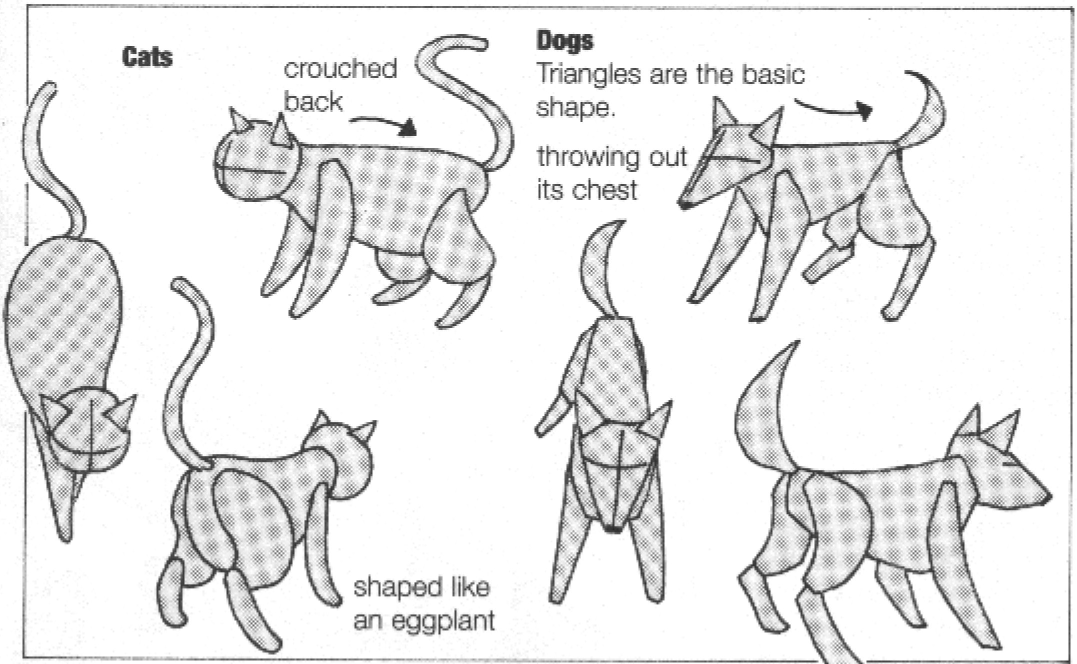
Animals cast as villains' pets express the villain as someone who wants to own things.

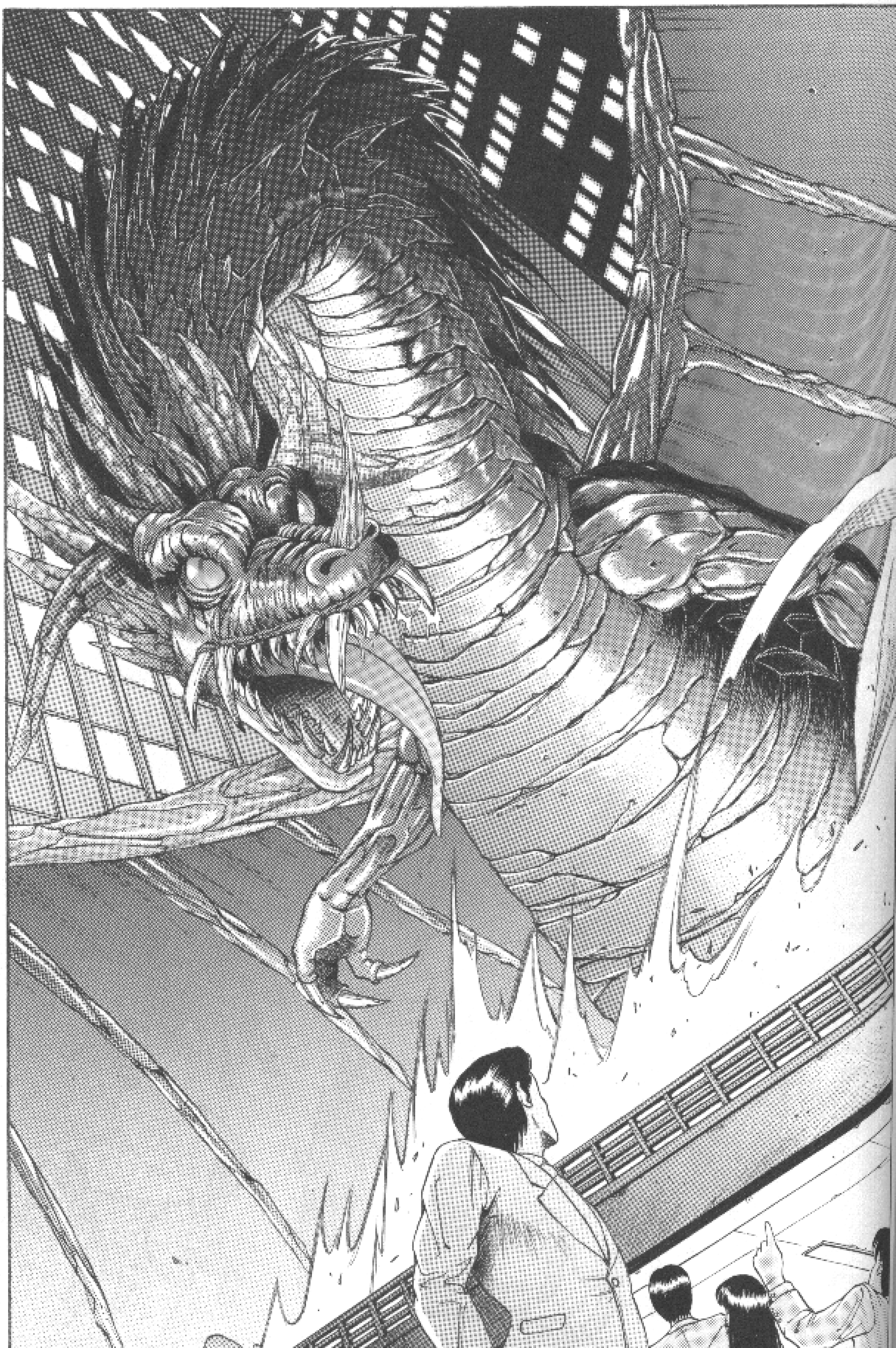
Villains usually have slender animals like longhaired cats, dogs like Doberman pinschers and boxers, beasts like alligators and tigers in tow. In the case of women, they sometimes have reptiles as pets.



Added Bonus

Try applying the simple set-up of dogs and cats to other animals.

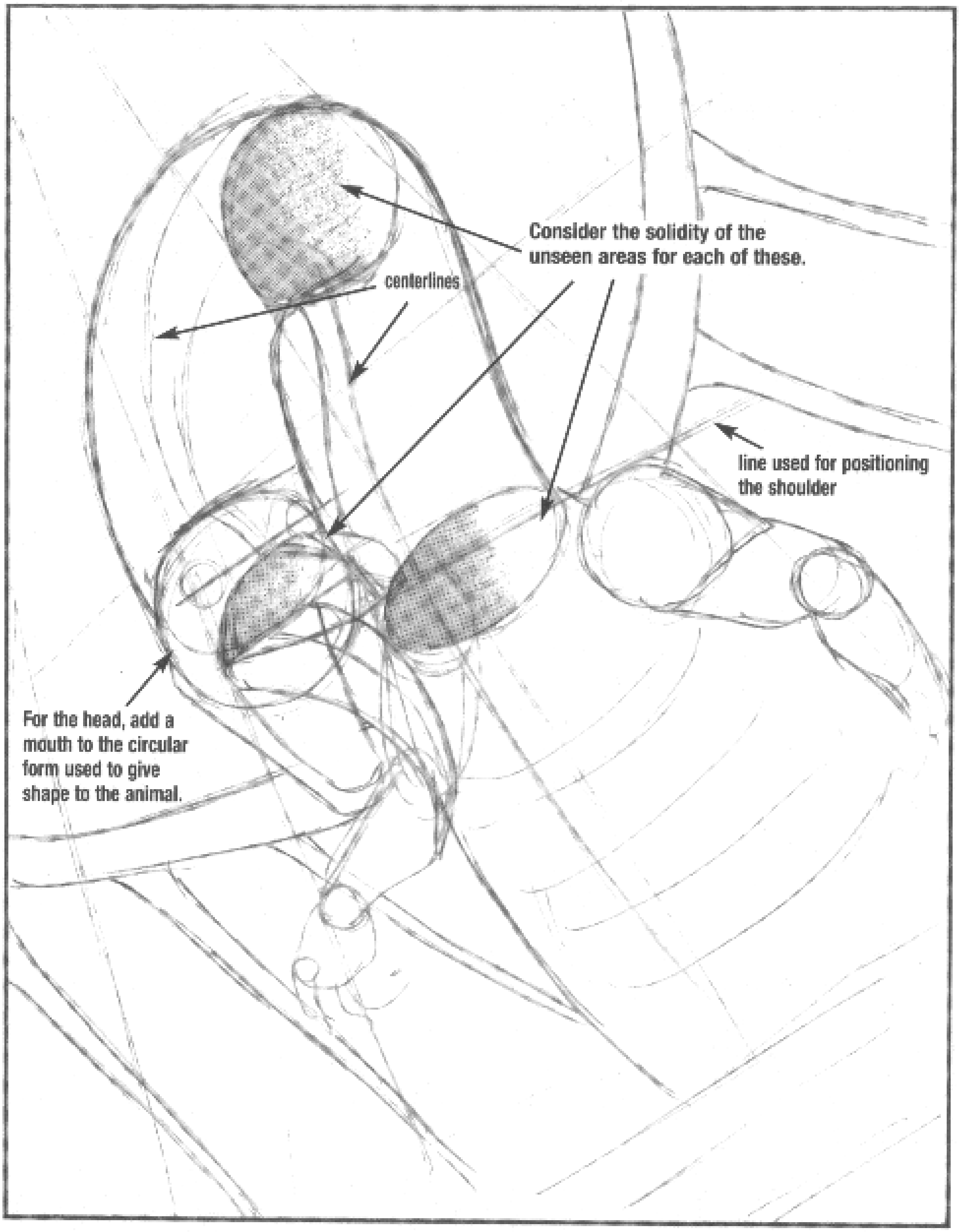




Drawing Imaginary Animals

When drawing imaginary animals, if you make reference to things like the skeletal structure of actual living animals, it can help your imagination a great deal resulting in a well-formed drawing.

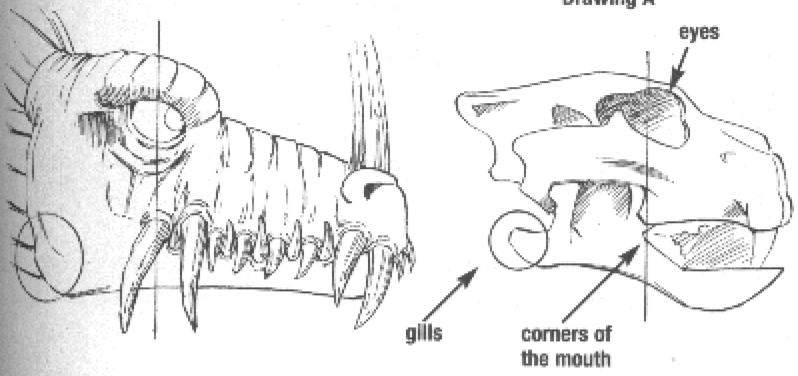
In this drawing, the head, face, and jaw where taken from referencing the feline skeleton and then deformed.



Consider the solidity of the unseen areas for each of these.

line used for positioning the shoulder

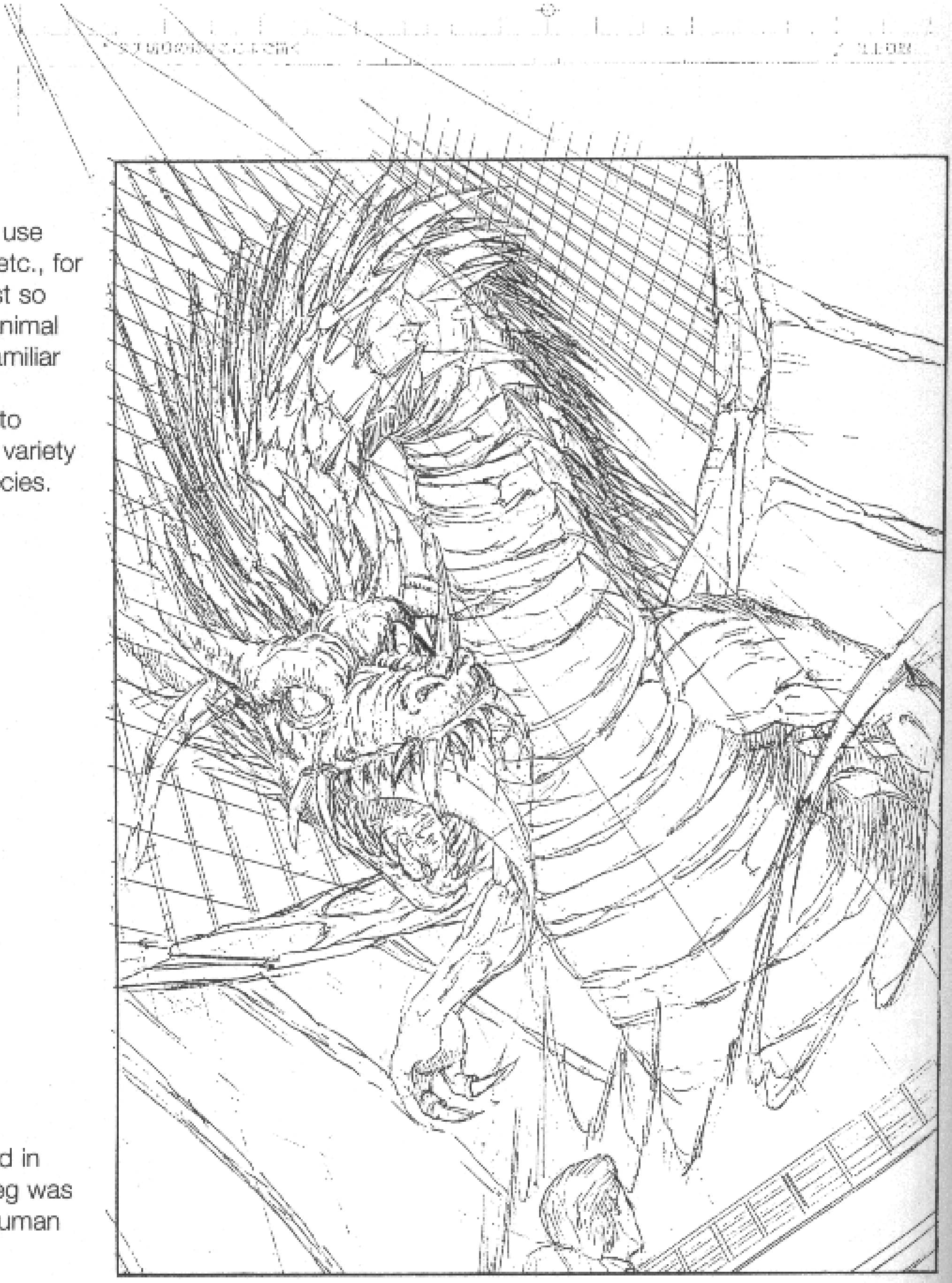
For the head, add a mouth to the circular form used to give shape to the animal.



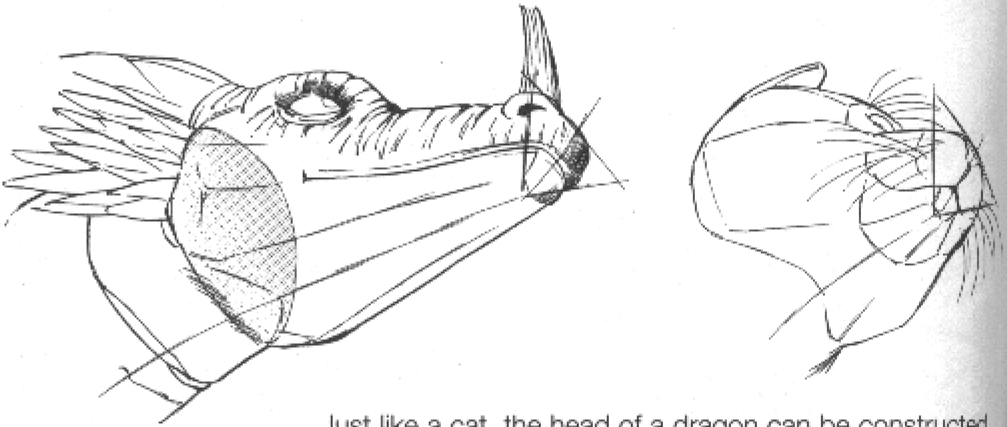
Drawing A

The skeleton in Drawing A is feline. The mechanism of the movement of the mouth in the angle of the mouth when the mouth opens, as well as, the relationship of the position of the eyes and gills when the mouth is open, makes for good reference.

Of course you can use reptiles or horses, etc., for reference too. It just so happens that the animal the artist is most familiar with is cats.
The best advice is to practice drawing a variety of animals and species.

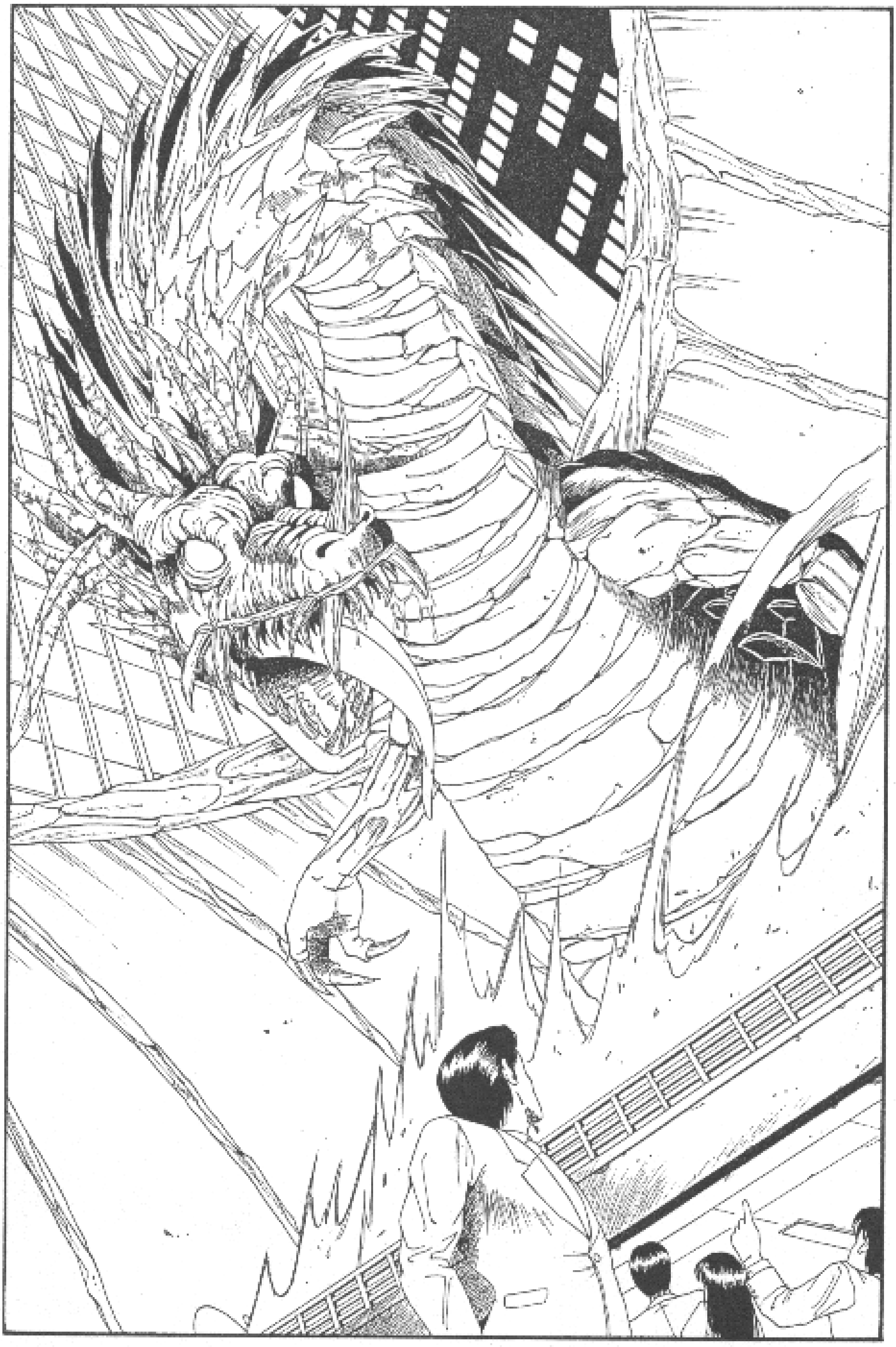


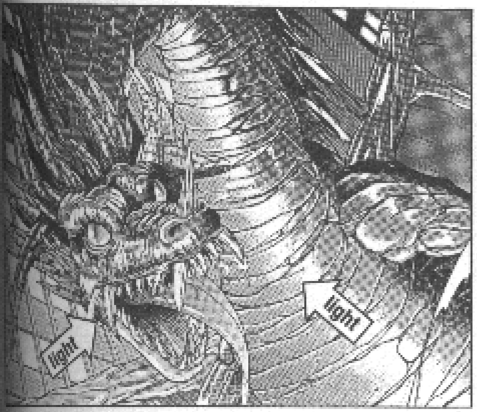
The method applied in drawing the front leg was patterned after a human hand.



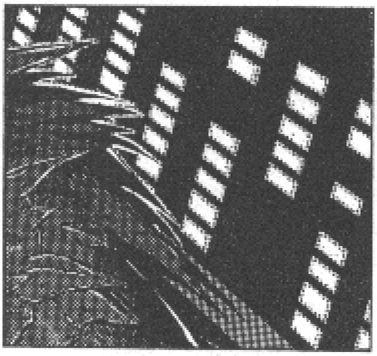
Just like a cat, the head of a dragon can be constructed from triangles.

Since the animals drawn are imaginary, there is no need to make reference to actual animals; however, problems could occur changing the finished product by just drawing on a whim. As a general rule, it is a good idea to consider in advance the mechanisms in animal movement, skeletal structure and the like.





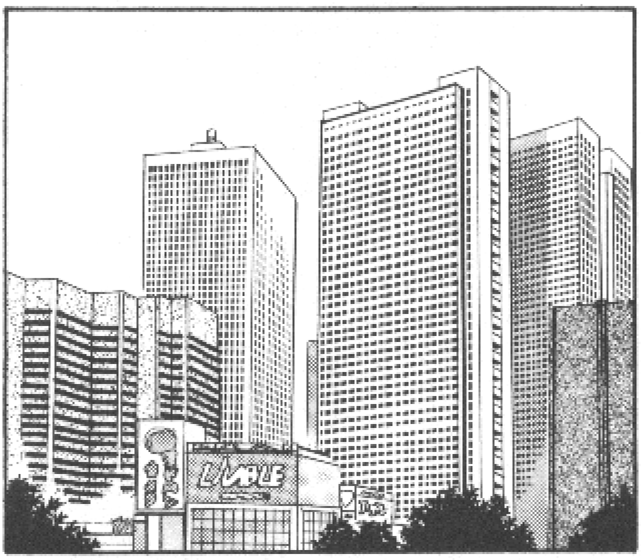
Consider the building and light and apply gradation tones.



The building uses a 30% tone with the windows gradated.

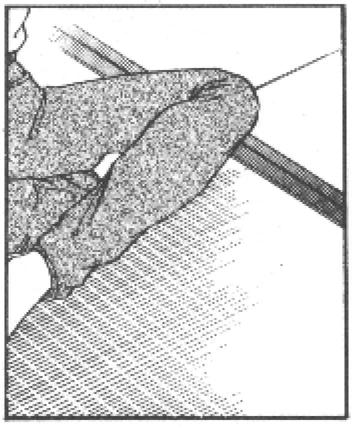
Special Edition: Using White

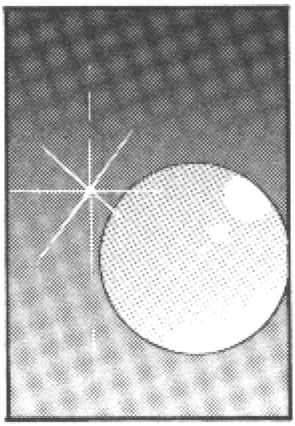
Use pen tip to draw lines with white

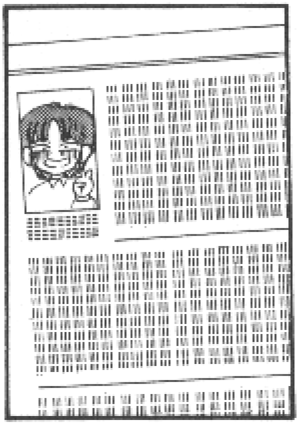


While it is easy to think of the usage of white, black and tones, as for erasing, painting and attaching respectively, please consider their usage as drawing items instead of as independent functioning items. With this frame of mind, you can apply the use of these tools and expand your range of expression. Several methods for using white are introduced here.

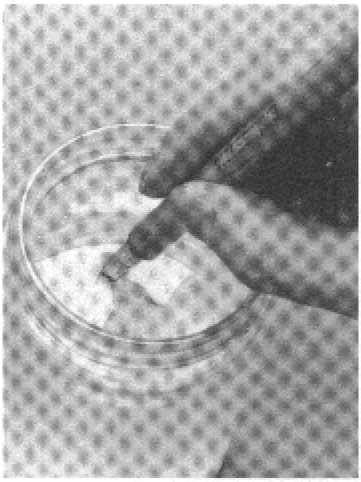
Here are various examples where white is drawn to handle effects like tatami mat flooring, a building, light and margins in printed text.



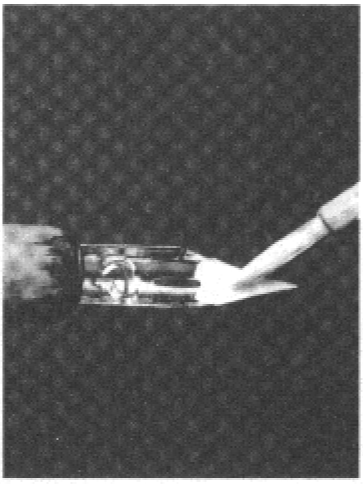




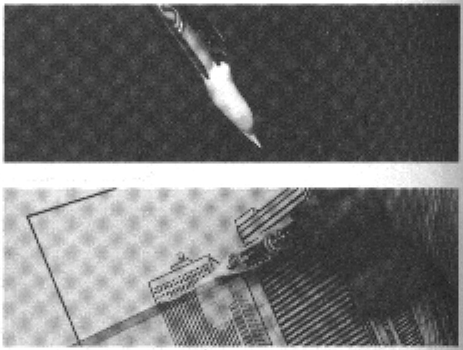
First, prepare a used pen tip (G-pen tips work best).



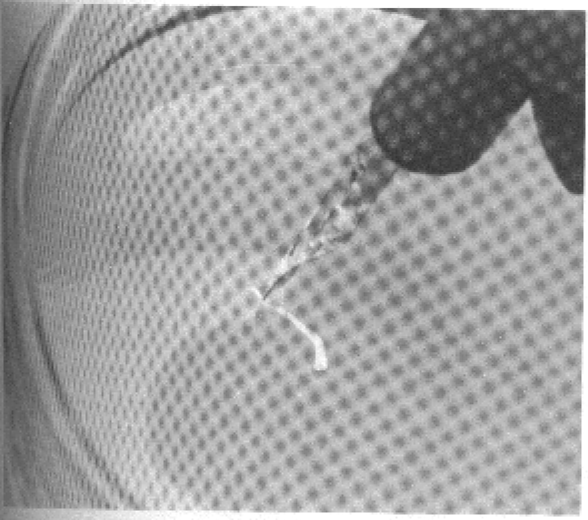
① Dip the pen in water and whip off any ink previously in the pen. Then dip the pen in the water again.



② Without wiping off the water, add white to the pen tip with a brush.



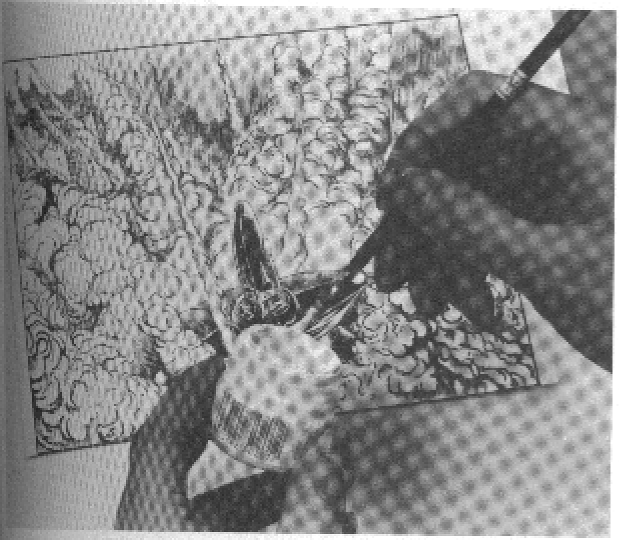
③ At times, you may need to adjust the amount of water by wiping it a bit. If there is too much water, water balls form and do things like drip from the pen and get under the ruler and if the ink is not waterproof, it will blot the page.

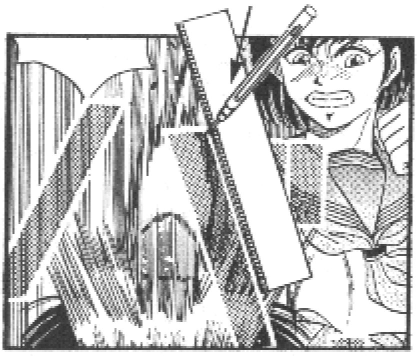


④ At other times, if there is too little water, it is difficult for the white to flow out of the pen. In this case, add a little bit of water to the pen tip and check the condition of the flow. Before drawing on your original pages, try drawing on another piece of paper.

Dr. Ph. Martin's
PEN-WHITE

⑤ Another method is to use white ink which avoids getting water on the page. Adding white directly on the page is okay too and easy to do. In addition, this is recommended for waterproofing ordinary black ink.

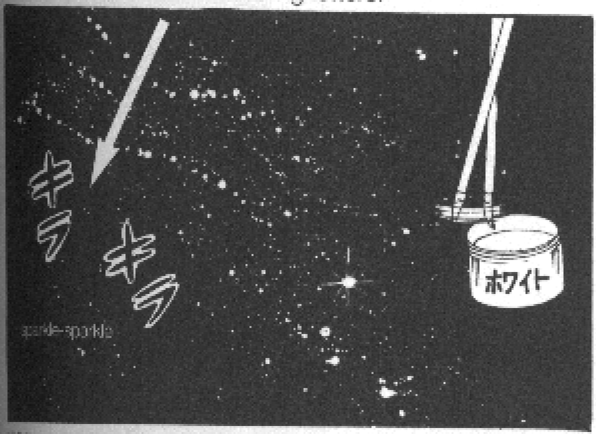




Depending on the situation, a touch-up pen can also be used.

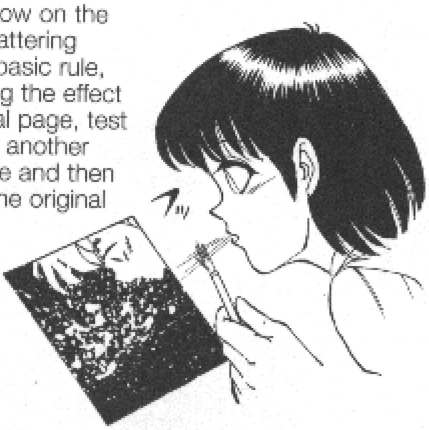
An easy method for drawing stars and fragments from explosions is to fling white from the edge of the bottle onto the page. Be careful of adjusting the amount of water.

Use white for outlining letters.

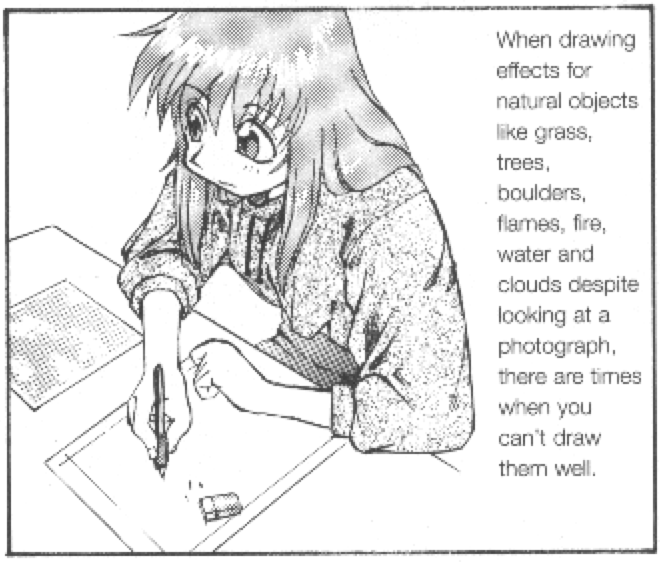


White can also be used for adding light and outlining text for when you want to make the letters stand out.

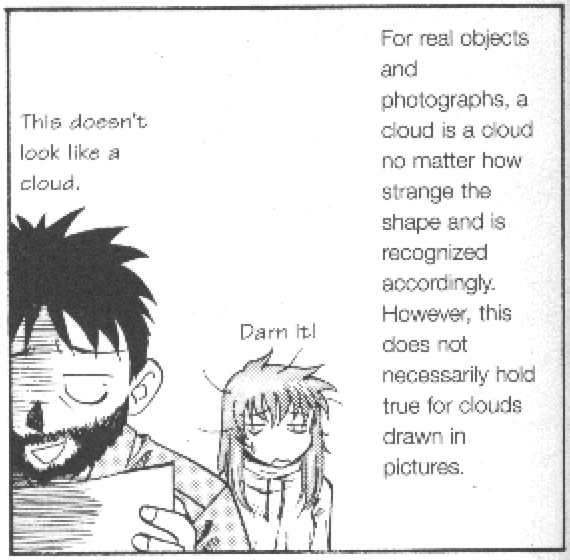
Another method is to do things like blow on the pen for a spattering effect. As a basic rule, before adding the effect to the original page, test the effect on another piece of page and then go back to the original page.



Arranging Natural Objects and Effects



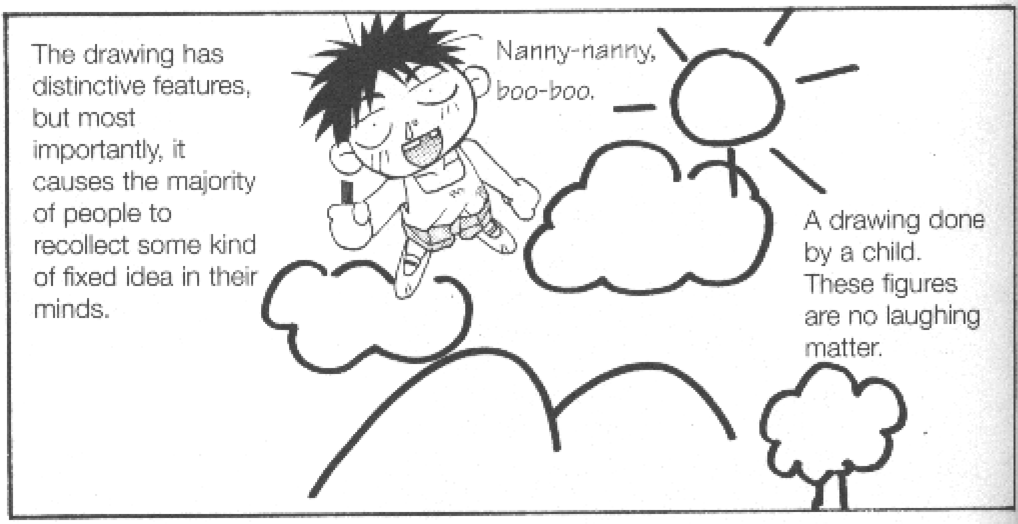
When drawing effects for natural objects like grass, trees, boulders, flames, fire, water and clouds despite looking at a photograph, there are times when you can't draw them well.


This doesn't look like a cloud.
Darn it!

For real objects and photographs, a cloud is a cloud no matter how strange the shape and is recognized accordingly. However, this does not necessarily hold true for clouds drawn in pictures.

Countermeasures

In a word, what needs to be done is to make people think that it is a cloud.

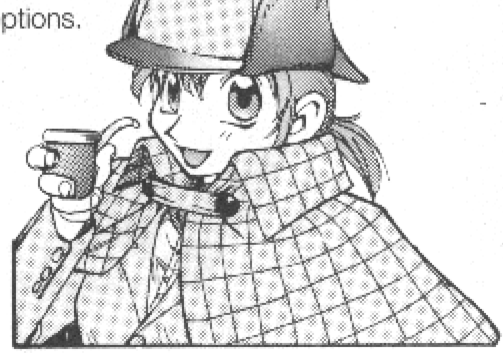

Nanny-nanny, boo-boo.

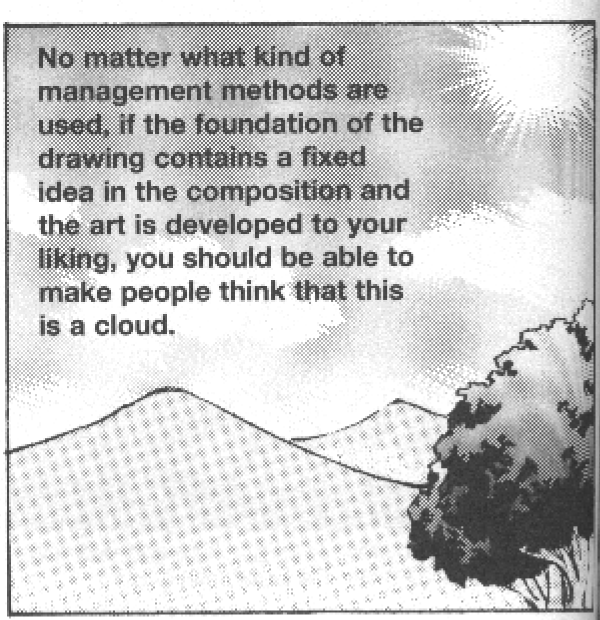
The drawing has distinctive features, but most importantly, it causes the majority of people to recollect some kind of fixed idea in their minds.

A drawing done by a child. These figures are no laughing matter.

For the most part, humans tend to see things with a preconception. It is the artist's job to make use of these fixed ideas and preconceptions.

fixed idea


Speaking of detectives...look, here is the style.



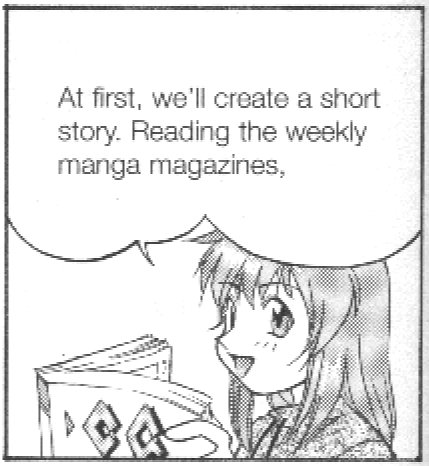
No matter what kind of management methods are used, if the foundation of the drawing contains a fixed idea in the composition and the art is developed to your liking, you should be able to make people think that this is a cloud.

Chapter 4

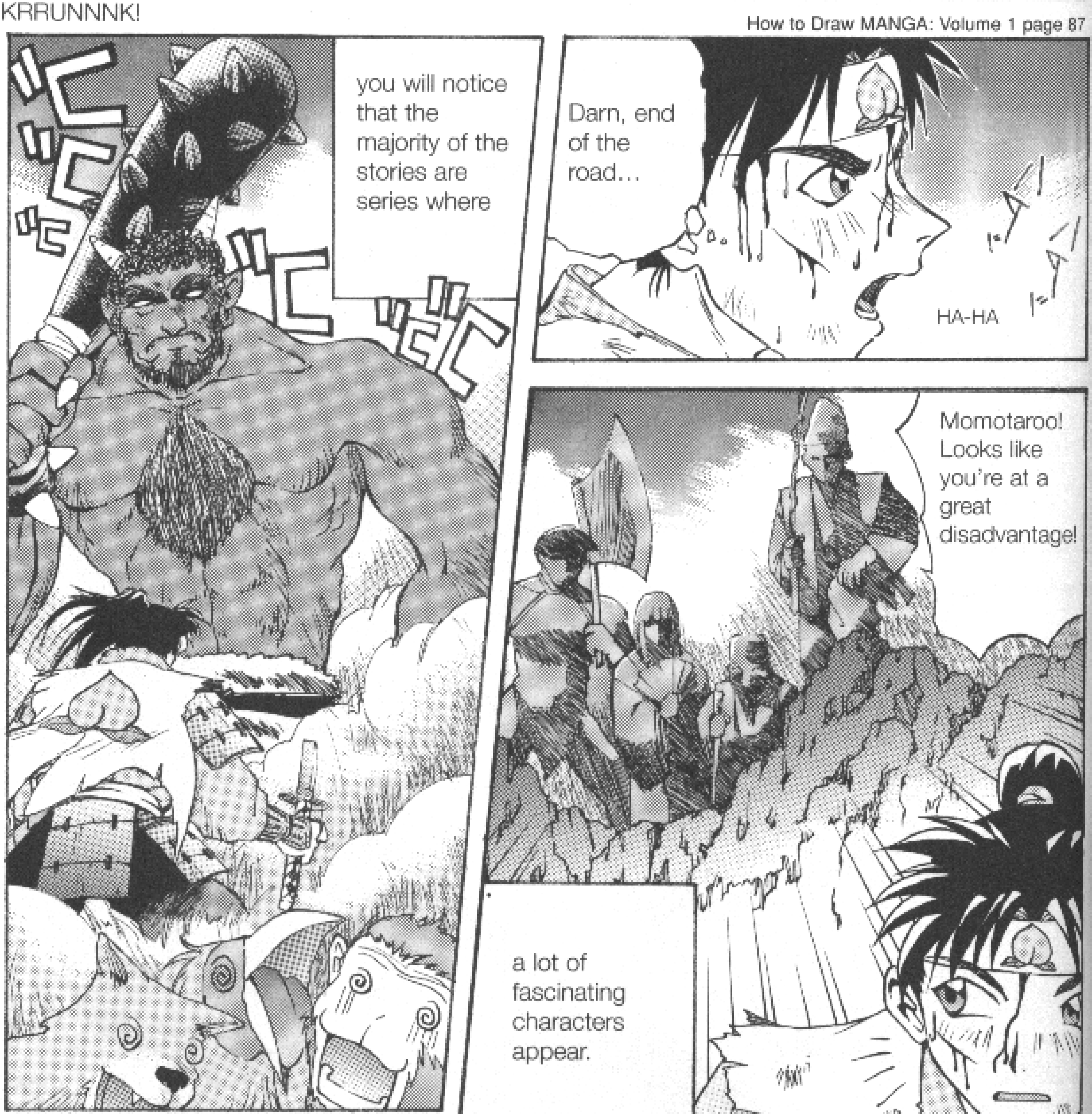
How to Create a Short Story Manga

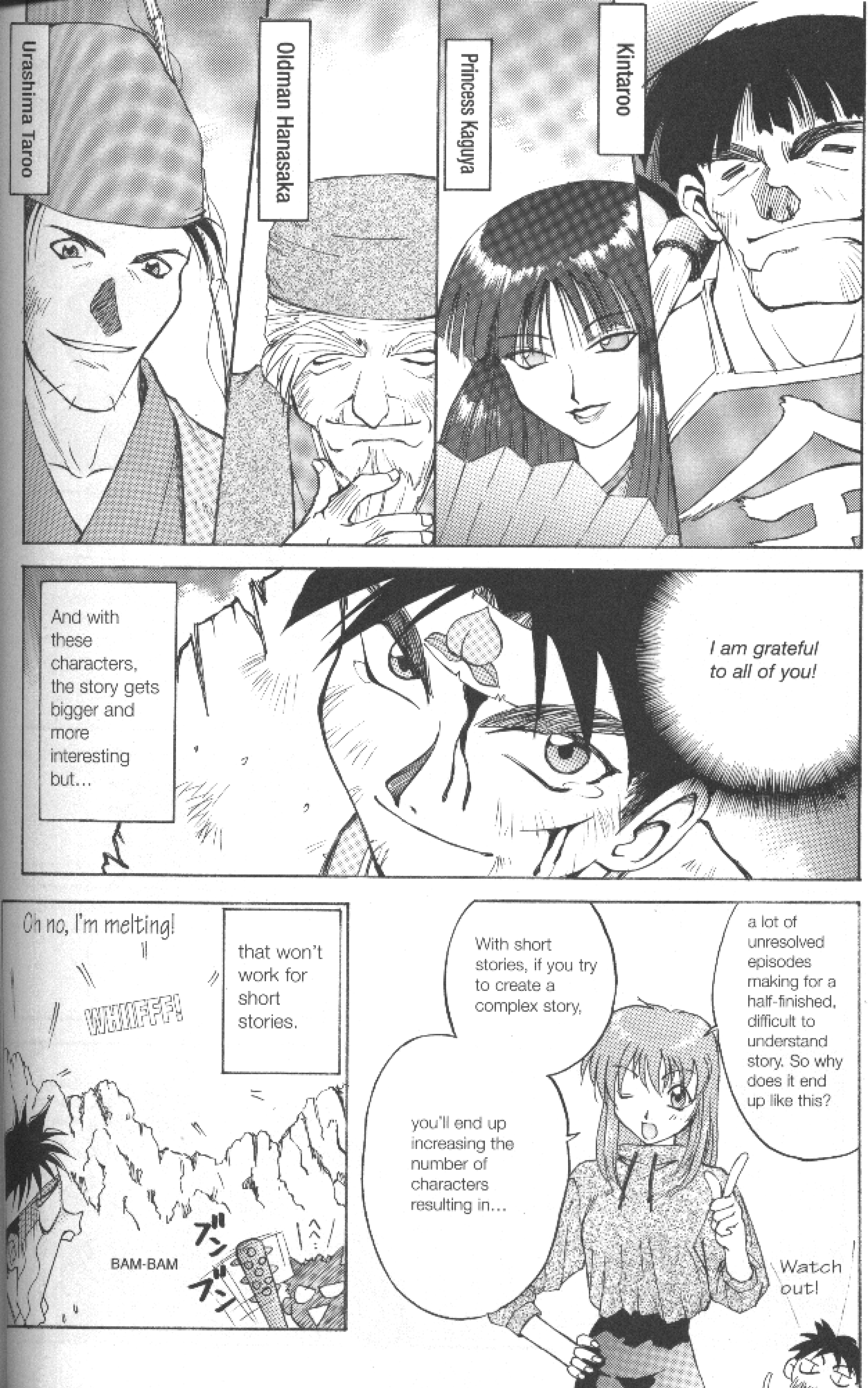
Creating a Short Story Manga

A story is something that is composed of a character and actions that the character brings about.

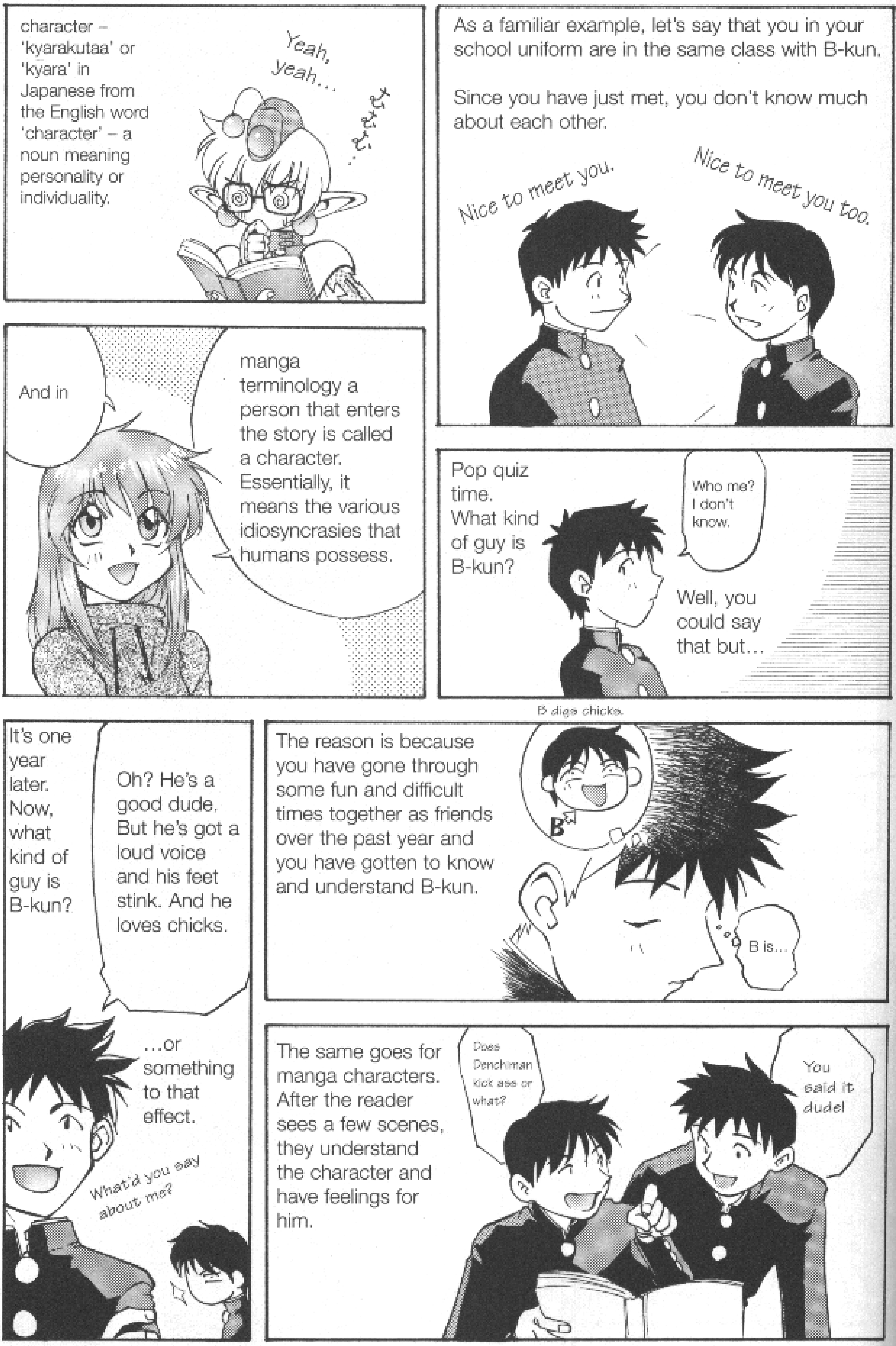

At first, we'll create a short story. Reading the weekly manga magazines,

How to Draw MANGA: Volume 1 page 87


Darn, end of the road...
HA-HA
KRRUNNNK!
you will notice that the majority of the stories are series where
Momotaroo! Looks like you're at a great disadvantage!
a lot of fascinating characters appear.


Urashima Taroo
Oldman Hanasaka
Princess Kaguya
Kintaroo
And with these characters, the story gets bigger and more interesting but…
I am grateful to all of you!
Oh no, I'm melting!
WHIFFF!
that won't work for short stories.
BAM-BAM
ブンブン
With short stories, if you try to create a complex story,
you'll end up increasing the number of characters resulting in…
a lot of unresolved episodes making for a half-finished, difficult to understand story. So why does it end up like this?
Watch out!

Limiting the Number of Characters



character – 'kyarakutaa' or 'kyara' in Japanese from the English word 'character' – a noun meaning personality or individuality.

Yeah, yeah...
むむむ…
And in
manga terminology a person that enters the story is called a character. Essentially, it means the various idiosyncrasies that humans possess.

As a familiar example, let's say that you in your school uniform are in the same class with B-kun.

Since you have just met, you don't know much about each other.

Nice to meet you.
Nice to meet you too.

Pop quiz time. What kind of guy is B-kun?

Who me? I don't know.
Well, you could say that but…

It's one year later. Now, what kind of guy is B-kun?

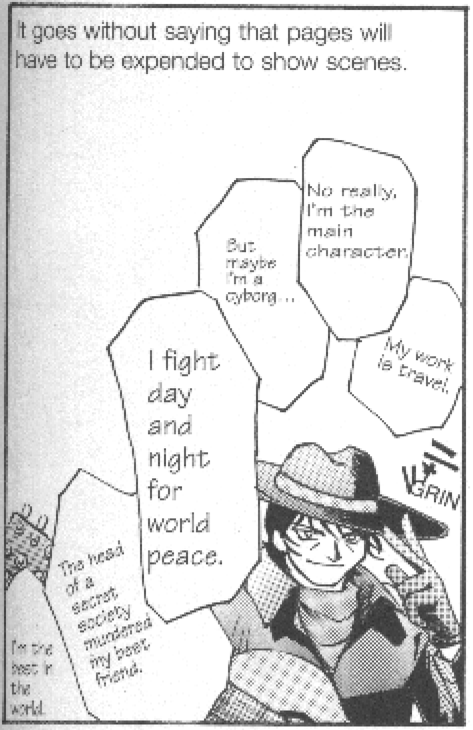
Oh? He's a good dude. But he's got a loud voice and his feet stink. And he loves chicks.
...or something to that effect.
What'd you say about me?

The reason is because you have gone through some fun and difficult times together as friends over the past year and you have gotten to know and understand B-kun.

B digs chicks.
B
B is...

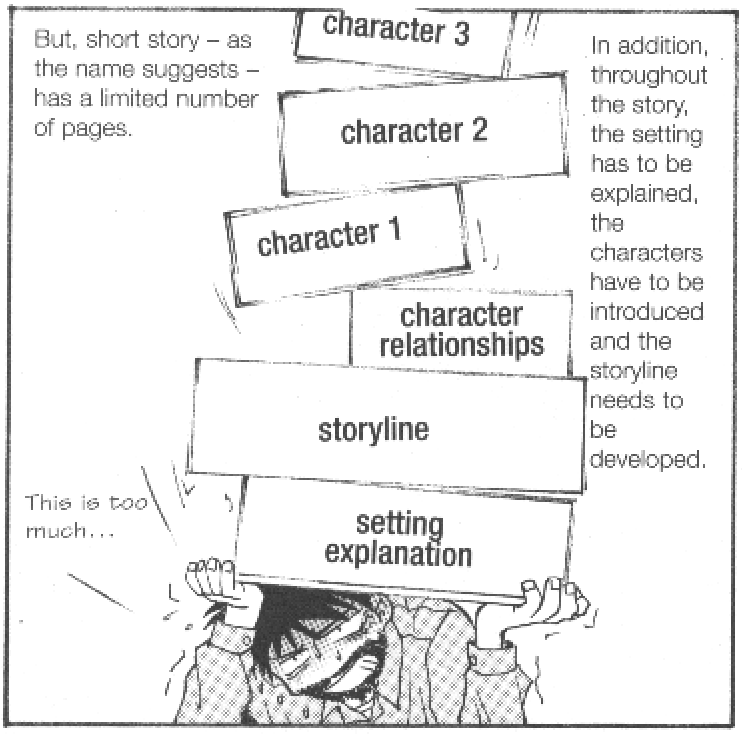
The same goes for manga characters. After the reader sees a few scenes, they understand the character and have feelings for him.

Does Denchiman kick ass or what?
You said it dude!



It goes without saying that pages will have to be expended to show scenes.

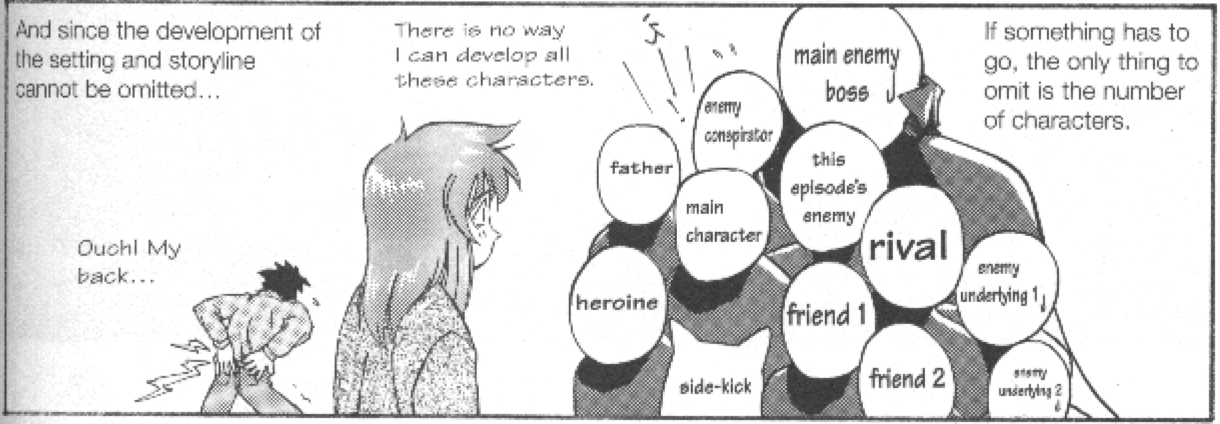
No really, I'm the main character.
But maybe I'm a cyborg…
My work is travel.
I fight day and night for world peace.
GRIN
The head of a secret society murdered my best friend.
I'm the best in the world.



But, short story – as the name suggests – has a limited number of pages.

In addition, throughout the story, the setting has to be explained, the characters have to be introduced and the storyline needs to be developed.

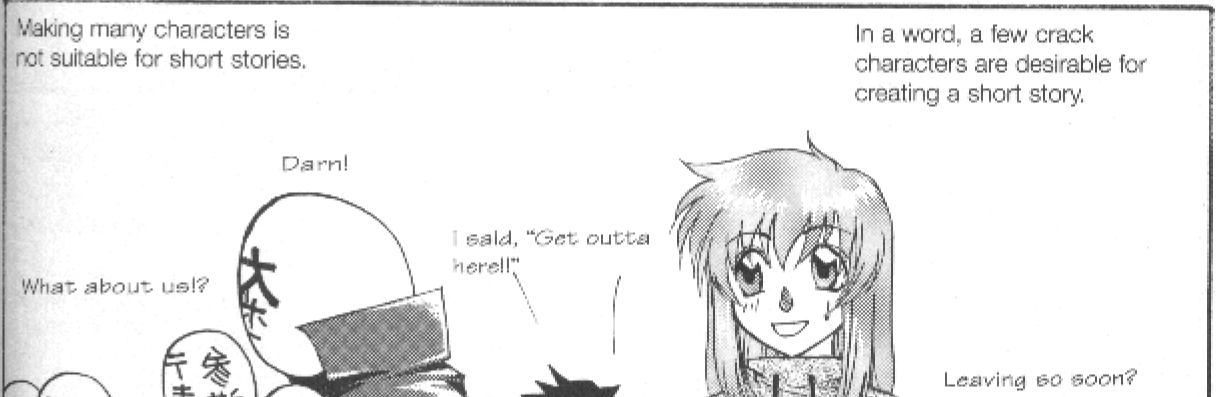
character 3
character 2
character 1
character relationships
storyline
setting explanation
This is too much…



And since the development of the setting and storyline cannot be omitted…

If something has to go, the only thing to omit is the number of characters.

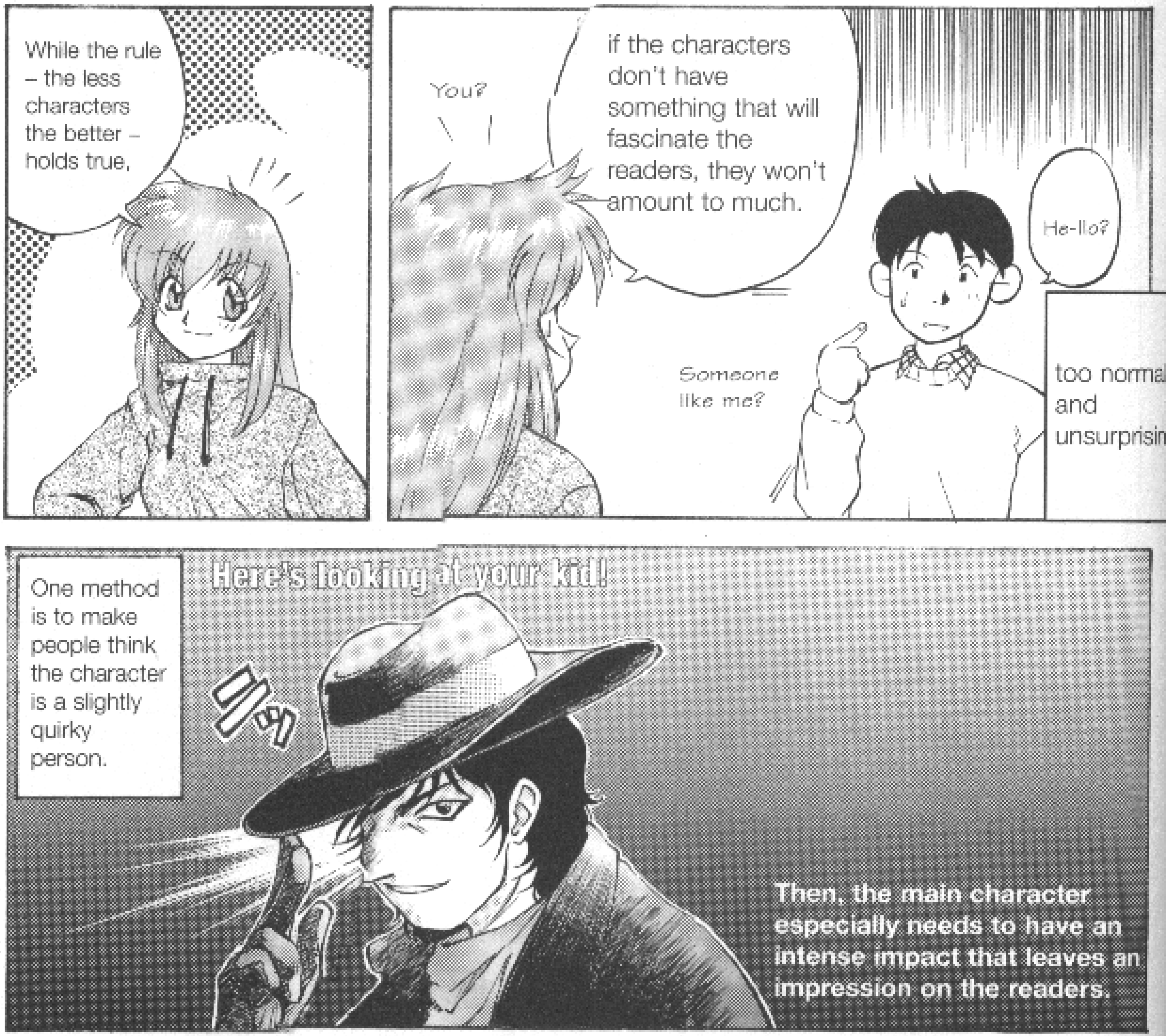
There is no way I can develop all these characters.
main enemy boss
enemy conspirator
father
this episode's enemy
main character
rival
enemy underlying 1
heroine
friend 1
friend 2
side-kick
enemy underlying 2
Ouch! My back…



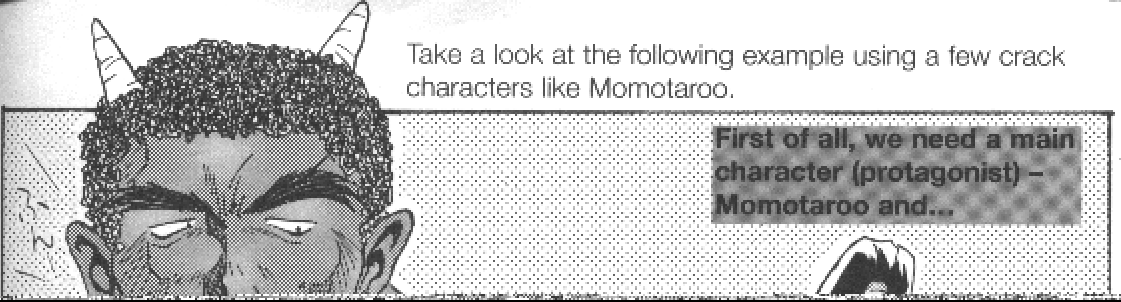
Making many characters is not suitable for short stories.

In a word, a few crack characters are desirable for creating a short story.

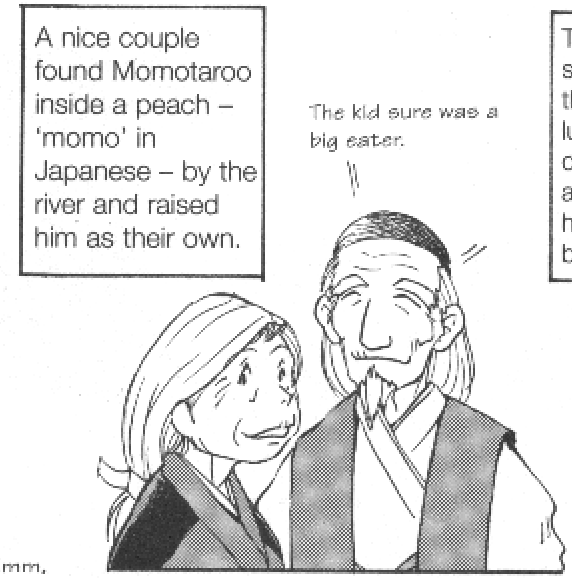
Leaving so soon?
I said, "Get outta here!!"
Darn!
What about us!?
Party's over…

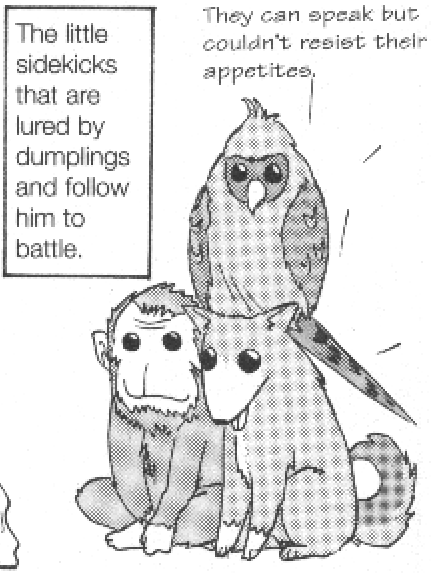

While the rule – the less characters the better – holds true,
You?
if the characters don't have something that will fascinate the readers, they won't amount to much.
Someone like me?
He-llo?
too norma
and
unsurprisin
One method is to make people think the character is a slightly quirky person.
Here's looking at your kid!
Then, the main character especially needs to have an intense impact that leaves an impression on the readers.

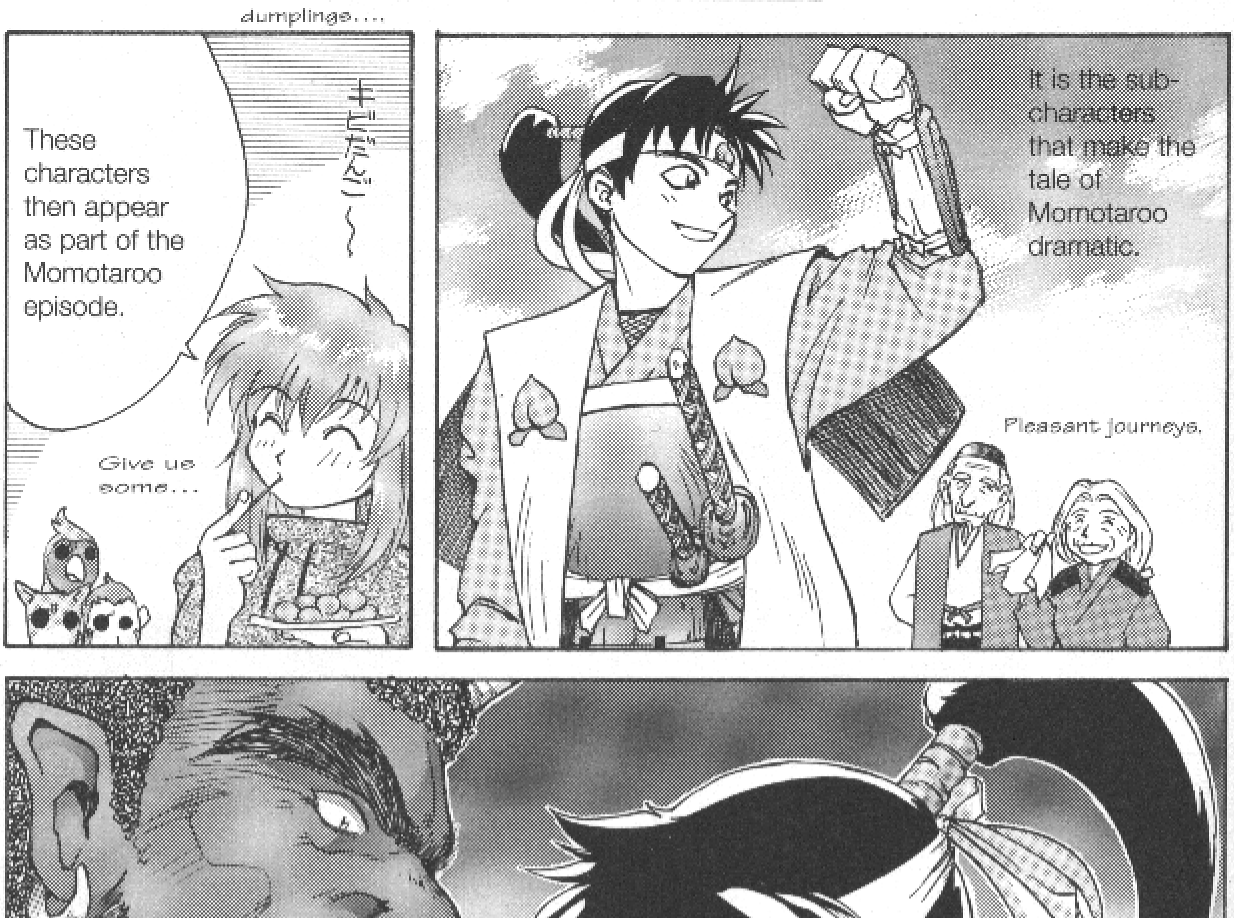
Take a look at the following example using a few crack characters like Momotaroo.


First of all, we need a main character (protagonist) – Momotaroo and...

It is best to think of these as props to visually explain Momotaroo's world.


A nice couple found Momotaroo inside a peach – 'momo' in Japanese – by the river and raised him as their own.
The kid sure was a big eater.

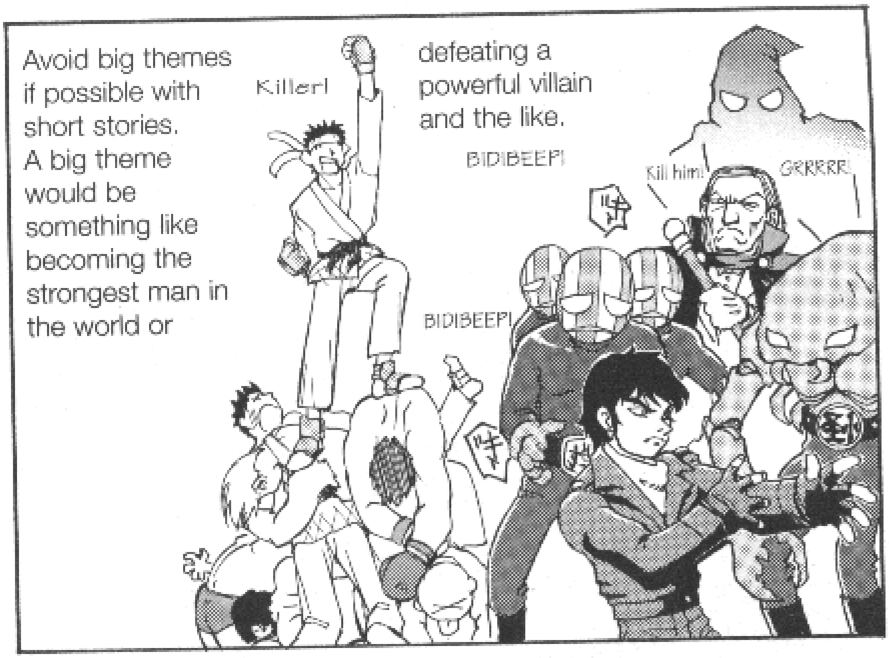

The little sidekicks that are lured by dumplings and follow him to battle.
They can speak but couldn't resist their appetites.

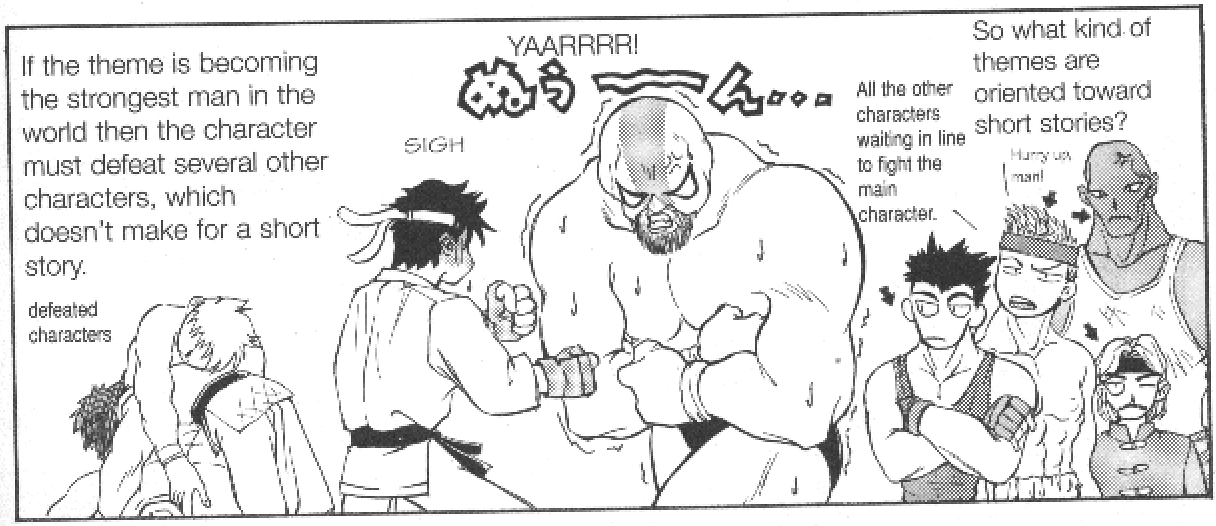

It is the sub-characters that make the tale of Momotaroo dramatic.
Pleasant journeys.
きびだんご～
These characters then appear as part of the Momotaroo episode.
Mmm, dumplings....
Give us some...

All in all, Momotaroo and the ogre should be the ones that stand out prominently. This is what is meant by a few crack characters.

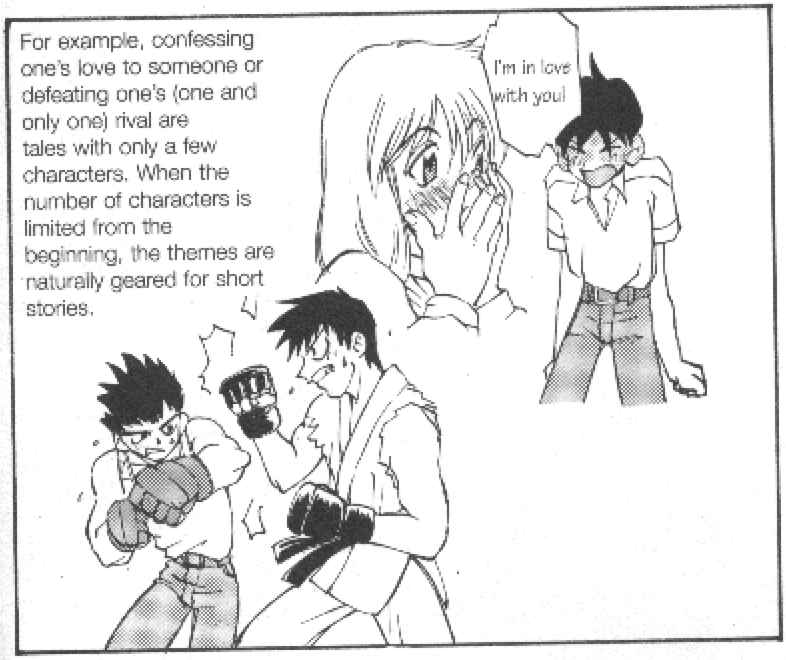
Short Story Themes Keeping it Simple

The theme is the 'character as he ought to be' which runs through the center of the storyline.


Avoid big themes if possible with short stories. A big theme would be something like becoming the strongest man in the world or defeating a powerful villain and the like.
Killer!
BIDIBEEP!
GRRRRR!
Kill him!
BIDIBEEP!


If the theme is becoming the strongest man in the world then the character must defeat several other characters, which doesn't make for a short story.

So what kind of themes are oriented toward short stories?
YAARRRR!
ぬう――ん。。。
SIGH
defeated characters
All the other characters waiting in line to fight the main character.
Hurry up, man!

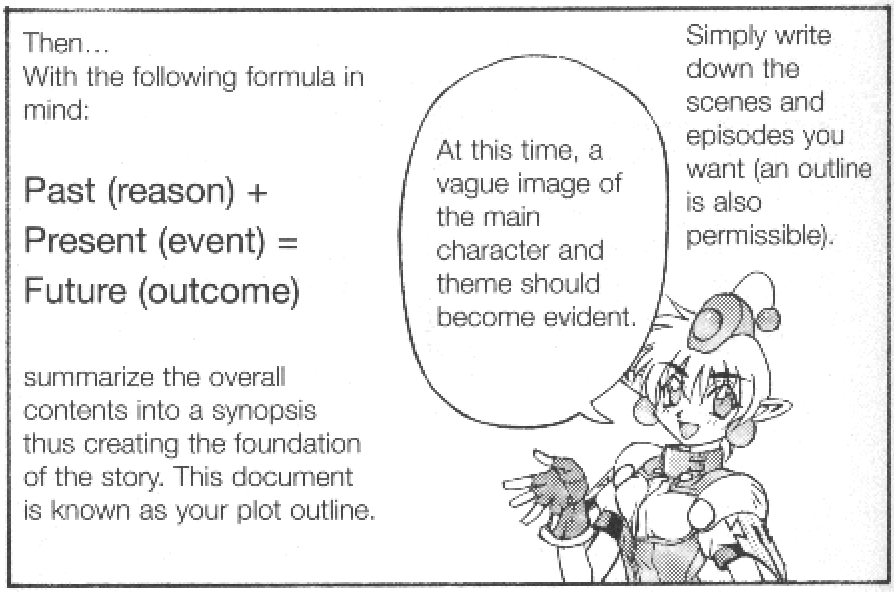

For example, confessing one's love to someone or defeating one's (one and only one) rival are tales with only a few characters. When the number of characters is limited from the beginning, the themes are naturally geared for short stories.
I'm in love with you!

The topic of genres will have to be abridged for now! Like don't blame me okay...

Genres are the categorization of stories into fields (i.e. sci-fi, sports, fighting, love-comedy, gags, etc.)

Drawing an Original Work

With the previously introduced fundamental guidelines in mind, try creating your own original work. First, think about the plot.



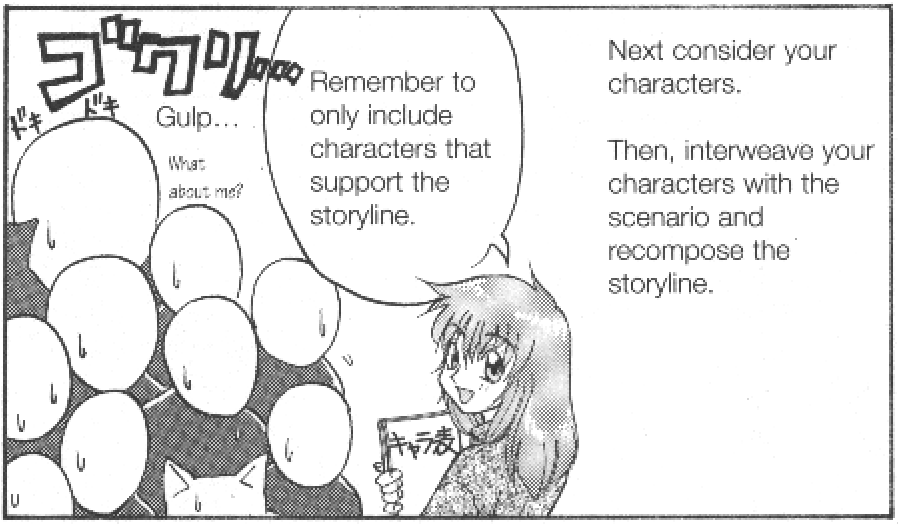
Then…
With the following formula in mind:

Past (reason) +
Present (event) =
Future (outcome)

summarize the overall contents into a synopsis thus creating the foundation of the story. This document is known as your plot outline.

Simply write down the scenes and episodes you want (an outline is also permissible).

At this time, a vague image of the main character and theme should become evident.



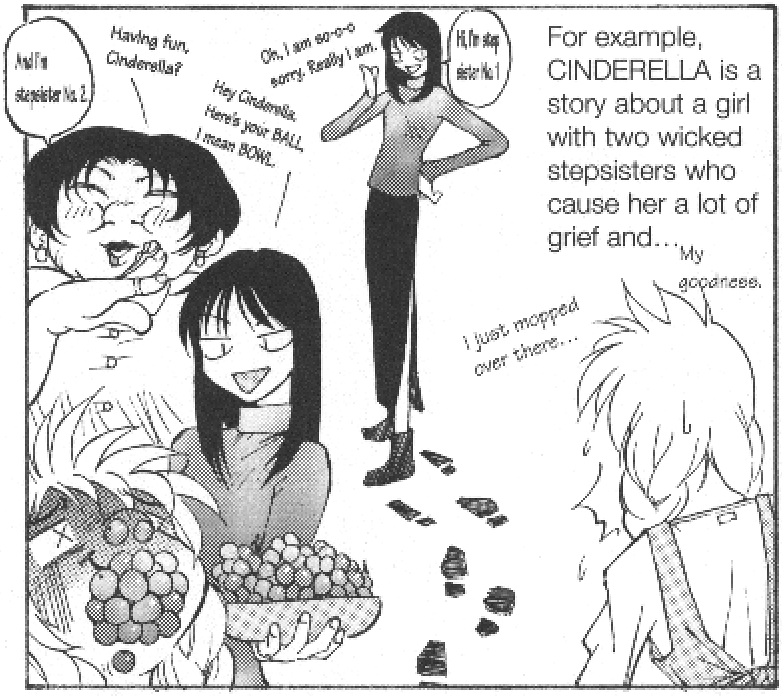
Next consider your characters.

Then, interweave your characters with the scenario and recompose the storyline.

ゴクリ
ドキ ドキ
Gulp…
What about me?
Remember to only include characters that support the storyline.
キャラ表
character list

How to Organize the Elements

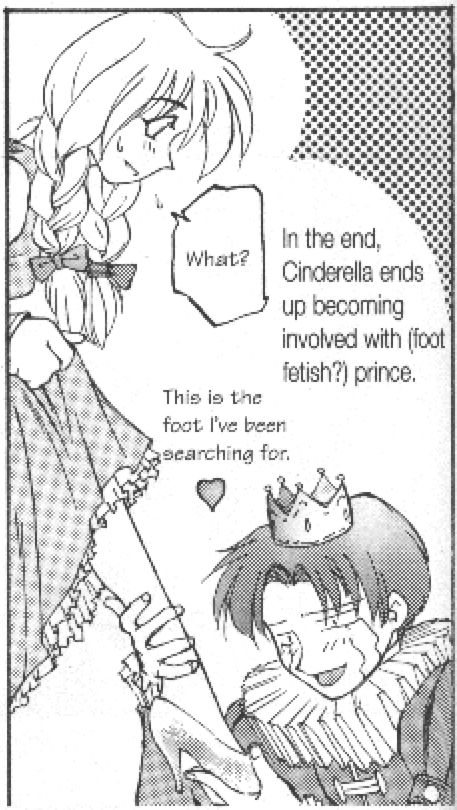
Organize the elements while considering the highlights of the story and most shining examples of visual direction and foreshadowing.



For example, CINDERELLA is a story about a girl with two wicked stepsisters who cause her a lot of grief and…

Hi, I'm step sister No. 1
Oh, I am so-o-o sorry. Really I am.
Having fun, Cinderella?
And I'm stepsister No. 2.
Hey Cinderella. Here's your BALL, I mean BOWL.
My goodness.
I just mopped over there…

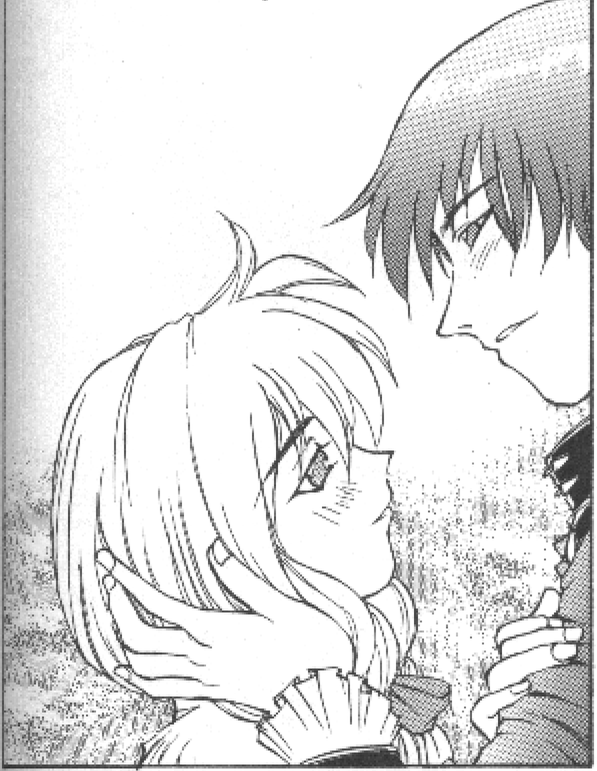
The past (reason) is Cinderella being abused daily by the stepsisters and dreaming of one day going to the ball. The present (event) is the arrival her fairy godmother making going to a ball a reality. The future (outcome) is her becoming involved with the prince.



In the end, Cinderella ends up becoming involved with (foot fetish?) prince.

What?
This is the foot I've been searching for.

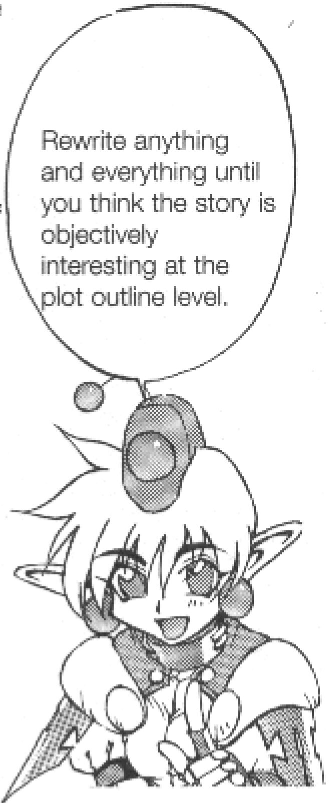
This catharsis style story is a so-called classic containing a climactic last scene which is seen in many works.



These are truly the kind of last scenes to shoot for.

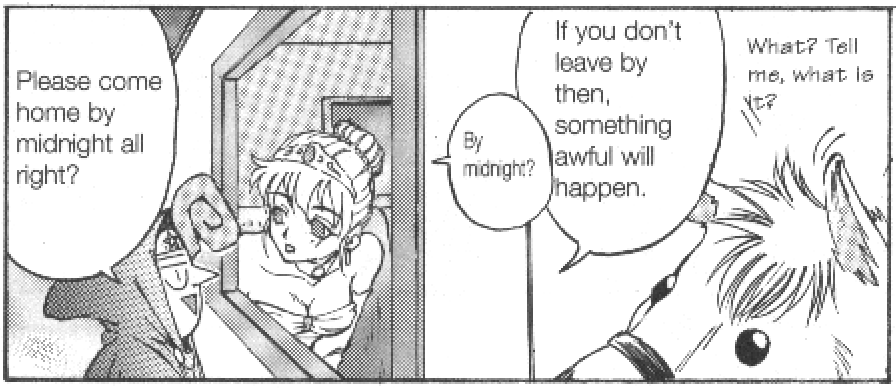
Note: A catharsis style tale is one where tragedy continues with the outcome concluding into a happy ending.

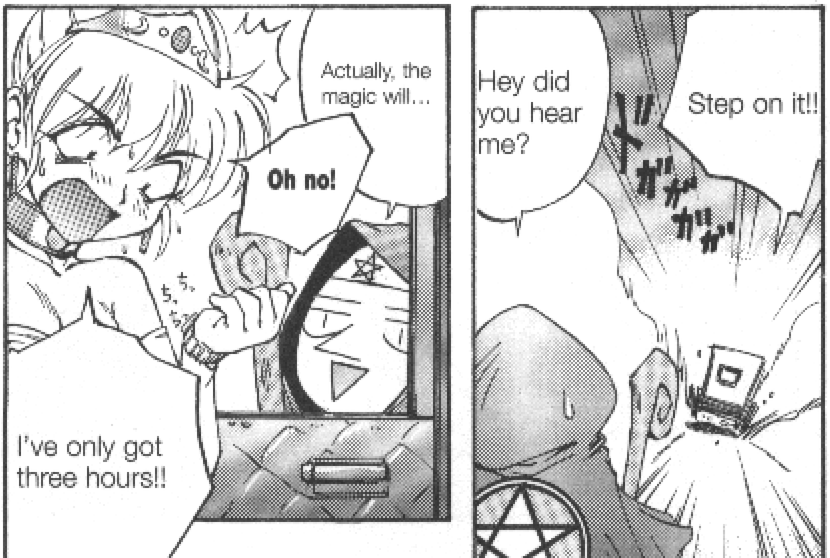
A climax is defined as the high point of the story where all the previous scenes and foreshadowing build towards and the theme of the story is expressed in its most clear form. Therefore, when considering scenes, they must not be detached from the theme. A short story cannot afford detours in the storyline.


Rewrite anything and everything until you think the story is objectively interesting at the plot outline level.

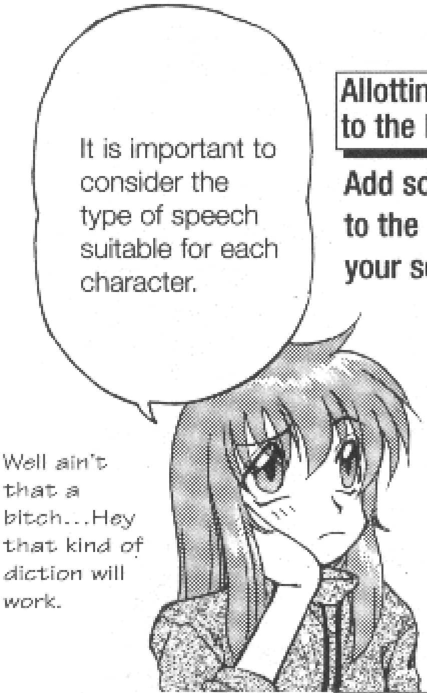
Mini-lesson in Understanding Visual Direction

The word 'foreshadowing' was used earlier. This is when something that will occur in the latter-half of the story is inflicted upon the character earlier in the story. Foreshadowing is used in the following way in Cinderella.


Please come home by midnight all right?
By midnight?
If you don't leave by then, something awful will happen.
What? Tell me, what is it?

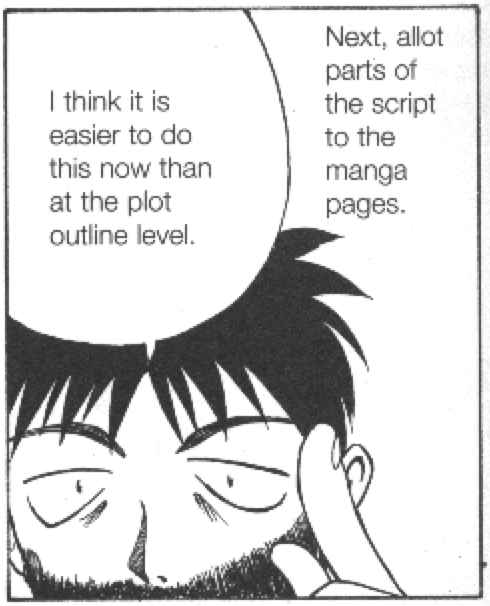

Actually, the magic will...
Oh no!
I've only got three hours!!
Hey did you hear me?
Step on it!!

The foreshadowing drops a hint by saying that something will occur when the clock strikes midnight.


It is important to consider the type of speech suitable for each character.
Well ain't that a bitch...Hey that kind of diction will work.

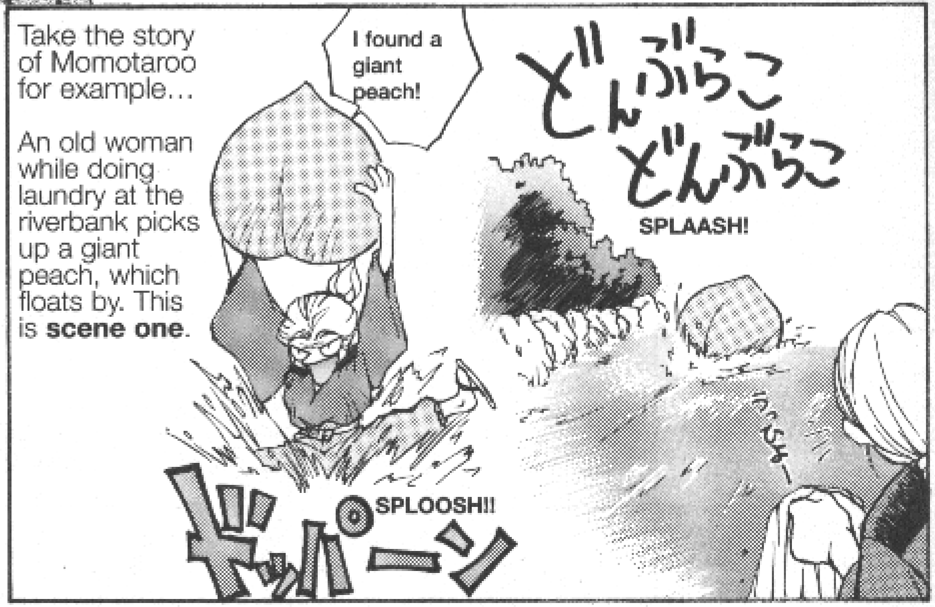
Allotting pages from the Script to the Manga

Add scene settings and dialogue to the plot outline to complete your script.


Next, allot parts of the script to the manga pages.
I think it is easier to do this now than at the plot outline level.

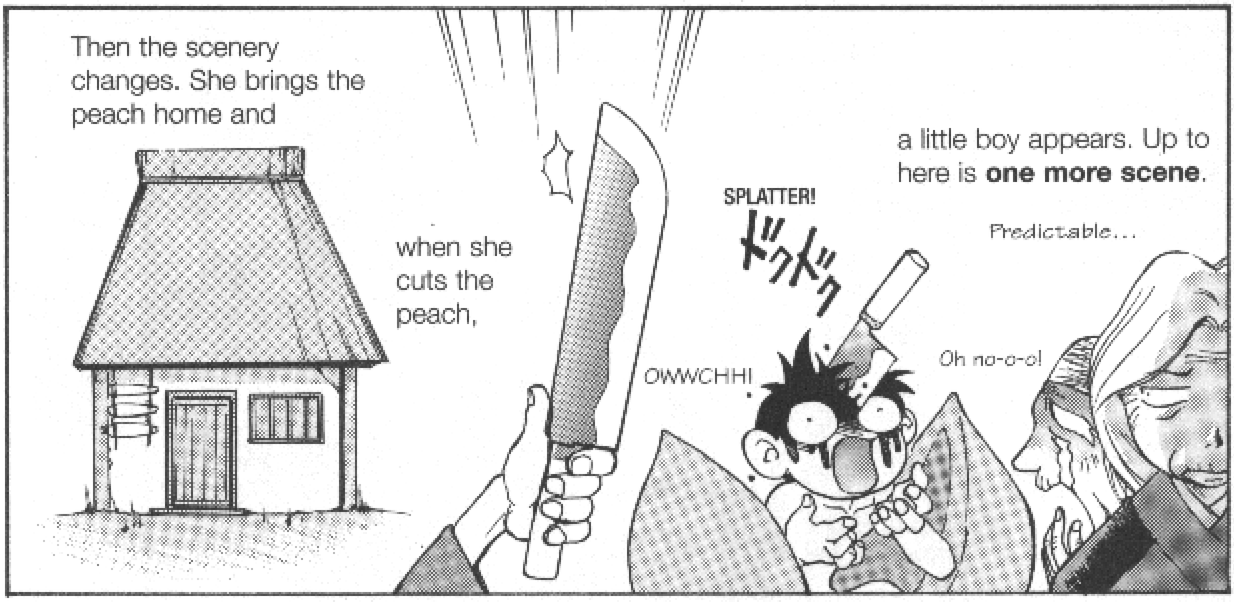
Allotting Pages

Divide off the script into one-episode scenes.


Take the story of Momotaroo for example...

An old woman while doing laundry at the riverbank picks up a giant peach, which floats by. This is **scene one**.

I found a giant peach!
どんぶらこ
どんぶらこ
SPLAASH!
ドッパーン
SPLOOSH!!

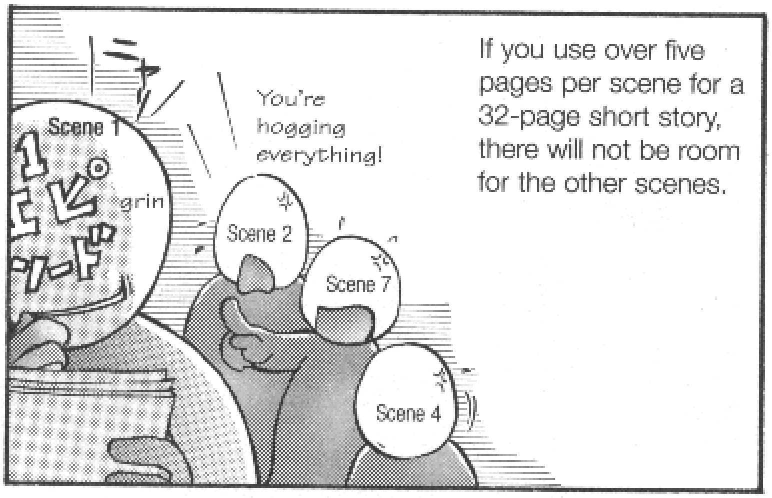

Then the scenery changes. She brings the peach home and

when she cuts the peach,

a little boy appears. Up to here is **one more scene**.

Predictable...
Oh no-o-o!
ドクドク
SPLATTER!
OWWCHH!

Think of **one scene** as one to four pages as a rule of thumb.

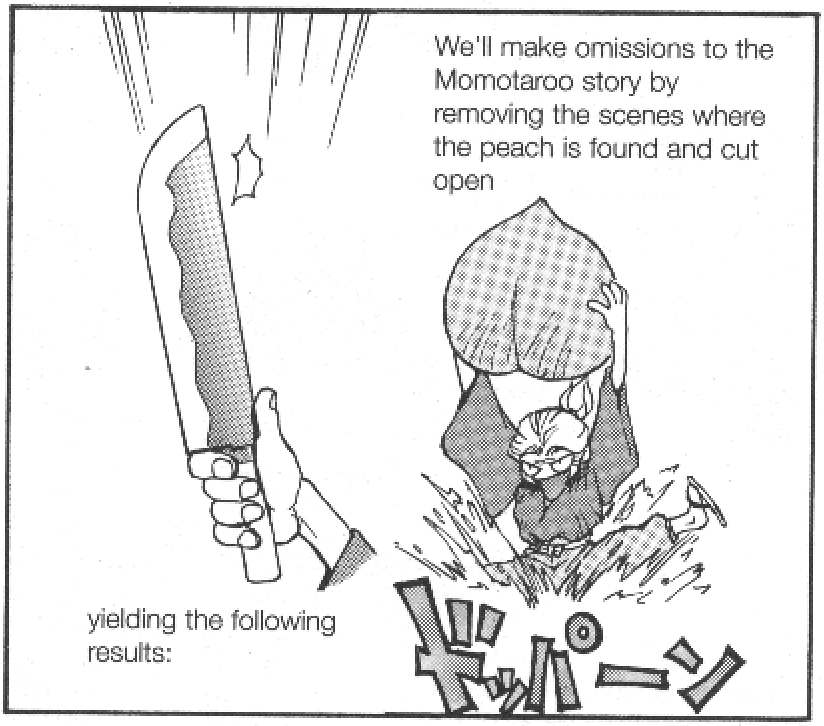


If you use over five pages per scene for a 32-page short story, there will not be room for the other scenes.

Scene 1
grin
You're hogging everything!
Scene 2
Scene 7
Scene 4

Getting the Right Number of Pages

To get the right number of pages make abbreviations and omissions to the script when scenes are too detailed or too long or too much has been written to explain something pedestrian.

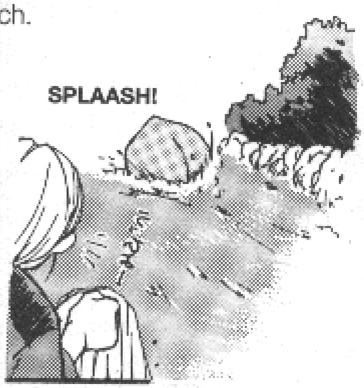


We'll make omissions to the Momotaroo story by removing the scenes where the peach is found and cut open

yielding the following results:

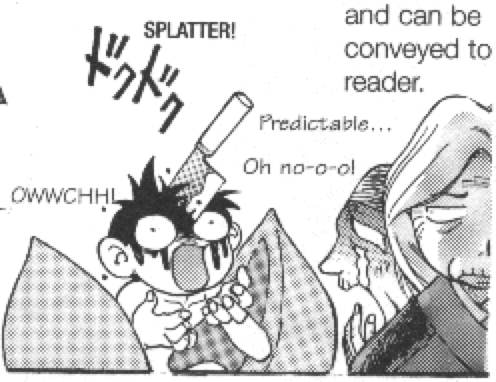
ドッパーン
SPLOOSH!!

The old woman notices a floating peach.



Then we cut to the scene at the house.

Finally we cut to the boy coming out.



ドクドク
SPLATTER!
OWWCHH!
Oh no-o-o!
Predictable...

Even without the above two scenes, the storyline works and can be conveyed to the reader.

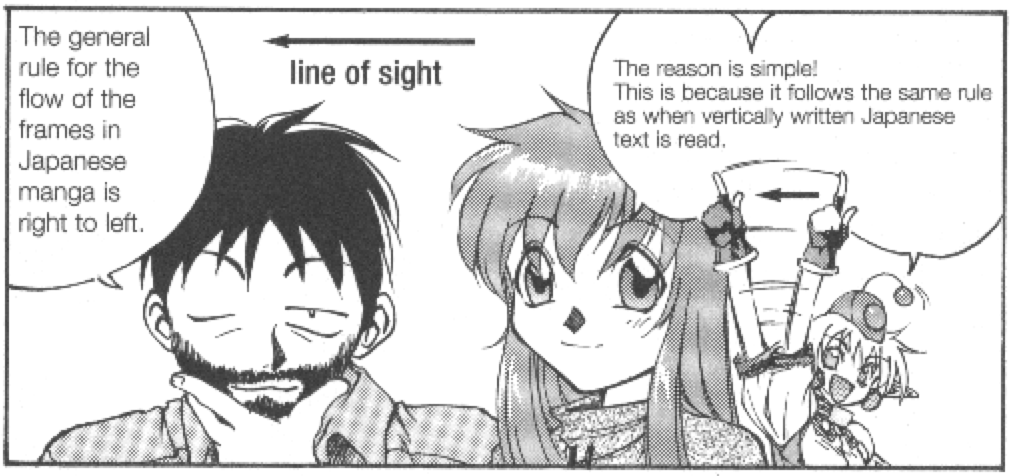
Look, a hachet mark.
Yeah so...
You don't have to show it to me.

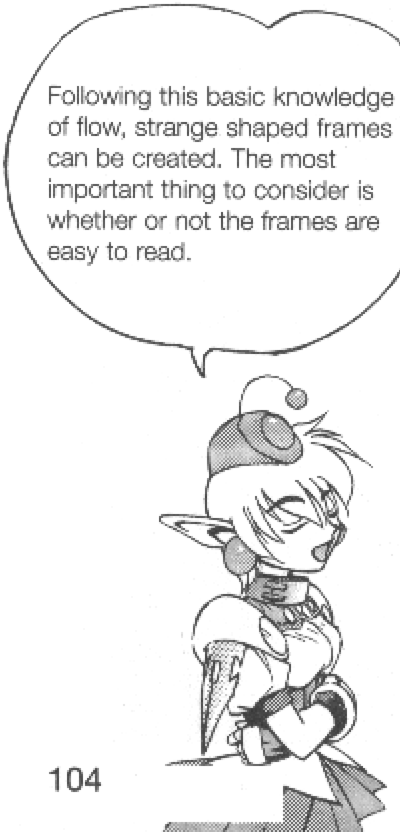
However, if omissions are made to the part expressing the theme or the throughlines in the script, you won't be able to convey what you want to the reader.

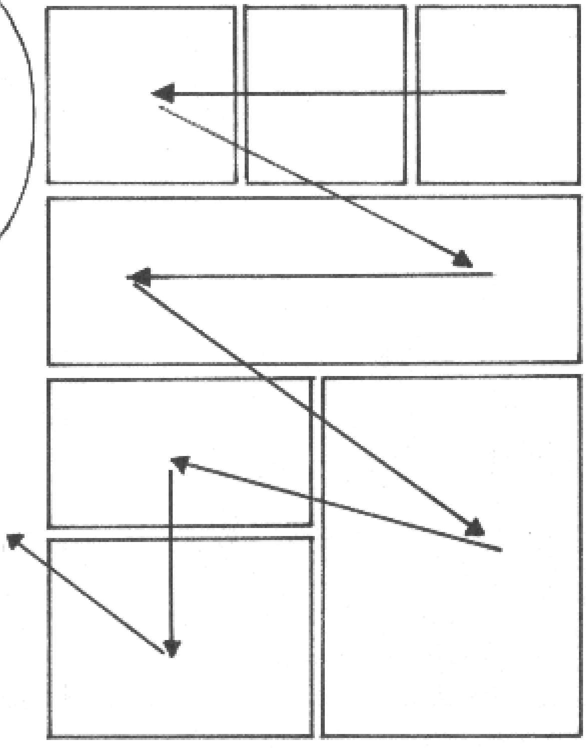
Omission is a means to get the important parts of the story on the page and by no means intended to thin out the storyline.

Fundamental Frame Rules

Based on the script, consider the spread of the frames using composition paper.


The reason is simple!
This is because it follows the same rule as when vertically written Japanese text is read.
line of sight
The general rule for the flow of the frames in Japanese manga is right to left.


Following this basic knowledge of flow, strange shaped frames can be created. The most important thing to consider is whether or not the frames are easy to read.

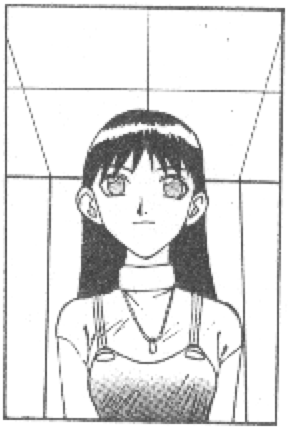


For Japanese manga, the flow is right to left.

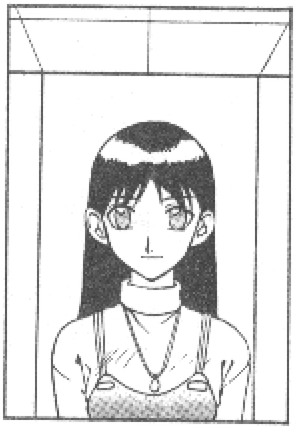
Aligning the pictures with this flow makes the frames easy to see. The flow is right to left and top to bottom.

The number of frames per page should be six or seven at most.

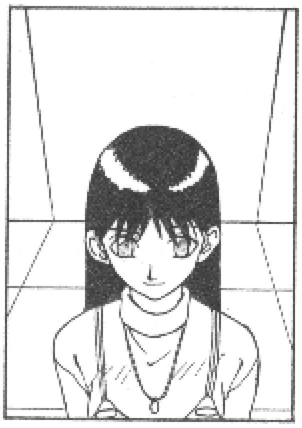
Then, consider the organization of the frames using a variety of compositions.



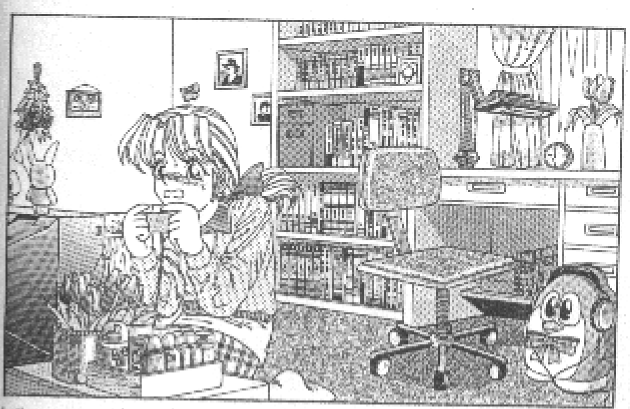
low angle composition



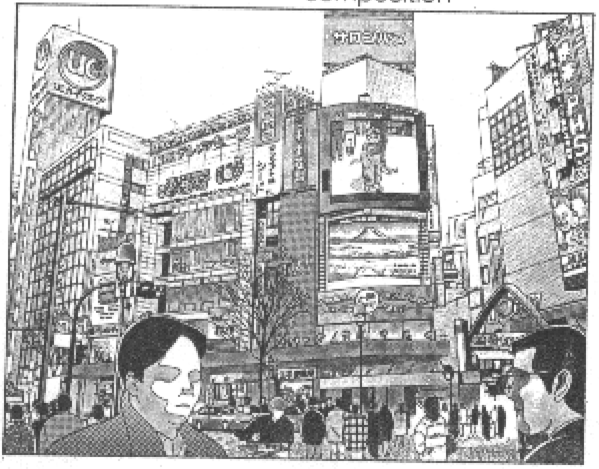
eye-level composition



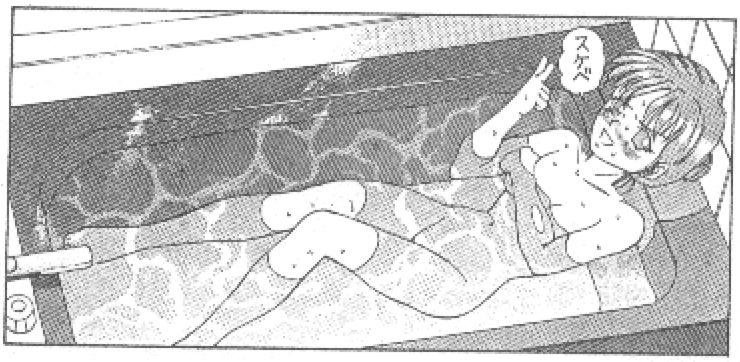
high angle composition



full scene shot (master shot)

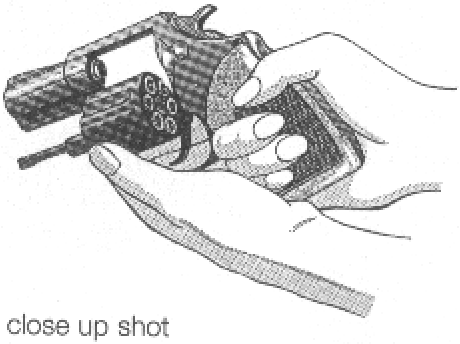


long shot (distant view)

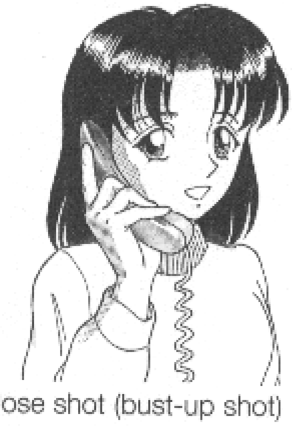


full shot (entire body view)

As a basic rule, when using these compositions, organize the frames to convey to the reader in an easy-to-understand manner the following: who, what, when, where.

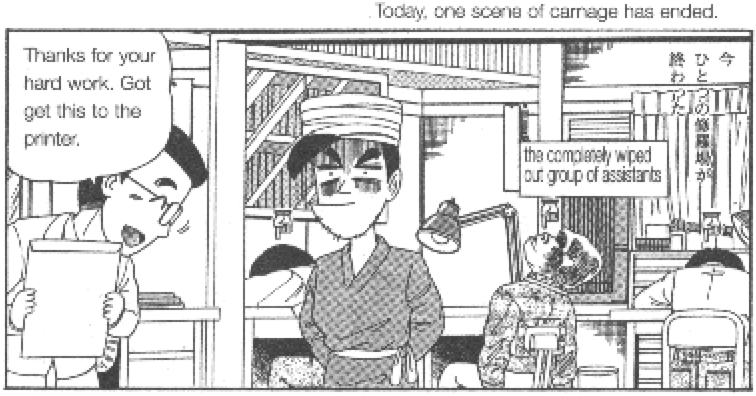


close up shot



close shot (bust-up shot)

The drawing on the right is an easy-to-understand composition.


Today, one scene of carnage has ended.
今ひとつの修羅場が
終わった
the completely wiped out group of assistants
Thanks for your hard work. Got get this to the printer.

The dialogue is used well and the situation is visually directed in an understandable manner.

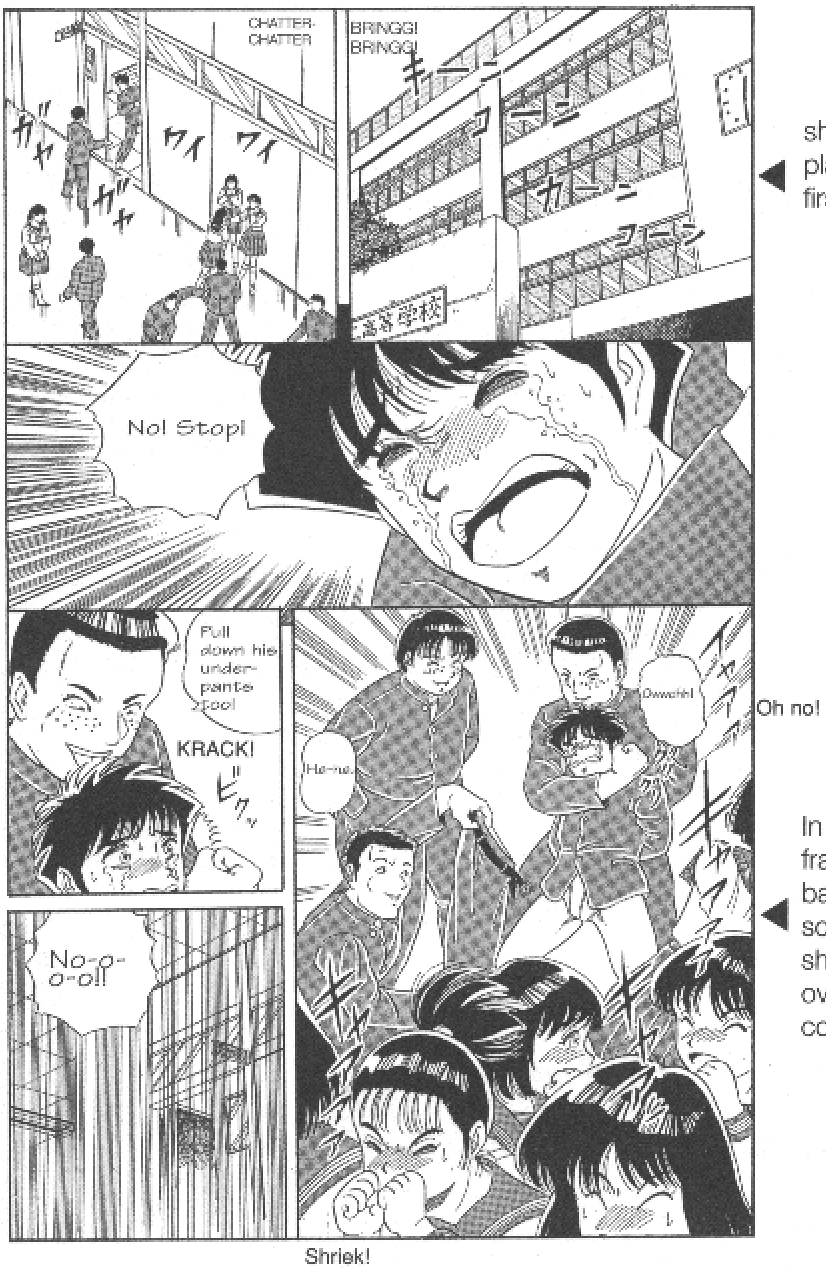
By using a full-shot with the characters, the entire situation can be understood in one viewing. Then, compose the frame so not to be monotonous using up-shots for any characters, emotions, objects or areas you want to emphasize.

As fundamental composition example,

◀ show the place in the first frame.

In the second frame, show the time and place with a full scene shot. Since the students are carrying on in the hallway, we understand that they are between classes. ▶

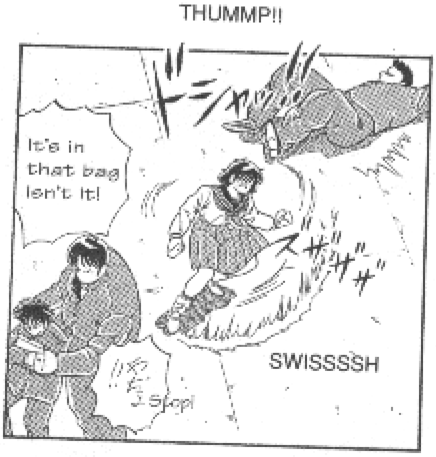
Move to an up-shot in the third frame and inform the reader of the character you want to show. ▶


BRINGG! BRINGG!
キーンコーンカーンコーン
高等学校
CHATTER-CHATTER
ワイワイ
ガヤガヤ
No! Stop!
Pull down his under-pants too!
KRACK!
ビクッ
Owwchh!
Oh no!
Ha-ha
No-o-o-o!!
Shriek!

◀ In the fourth frame, move back to a full scene shot showing the overall condition.

As a word of caution, be careful not to draw all the frames from the same fixed angle as it makes for a monotonous composition.

Depending on the direction, the way of advancing the frames differs. The general rules are:


THUMMP!!
It's in that bag isn't it!
SWISSSSH
Stop!

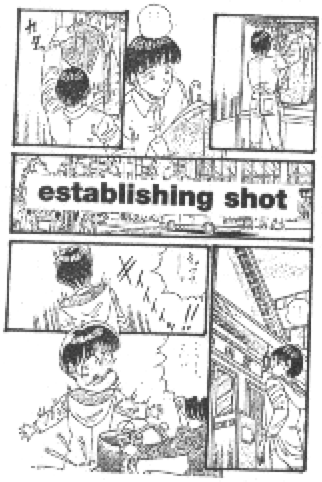
First, start off with a full scene shot to:

- ★ explain the positional relationship of the characters
- ★ show character movement from place to place
- ★ show when the setting has changed.

Whenever there is a change in setting or something has happened, the full scene shot is a composition you will surely want to use.

The scenery in the establishing shot should have a signaling effect saying the scene has changed.

With each scene you want to have at least one establishing shot frame. The scenery in the establishing shot should not simply be buildings, streets or nature. Try devising various set-ups more like the establishing shot from the second frame in the previous example.



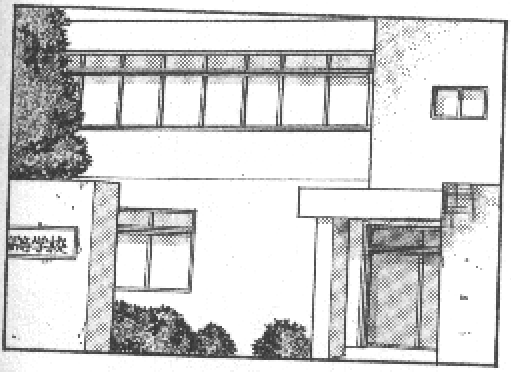
◂ previous scene

◂ next scene

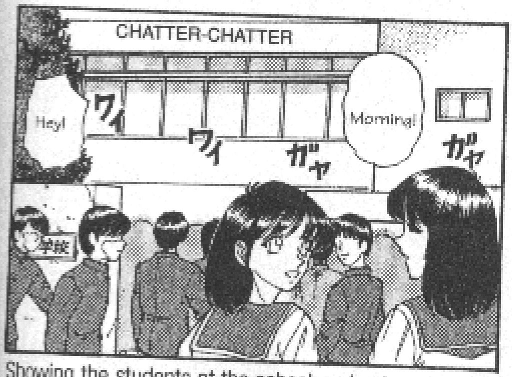
Midway through the page if the previous scene ends, insert an establishing shot to give continuity to the next scene.

Considering the Visual Direction of Establishing Shots

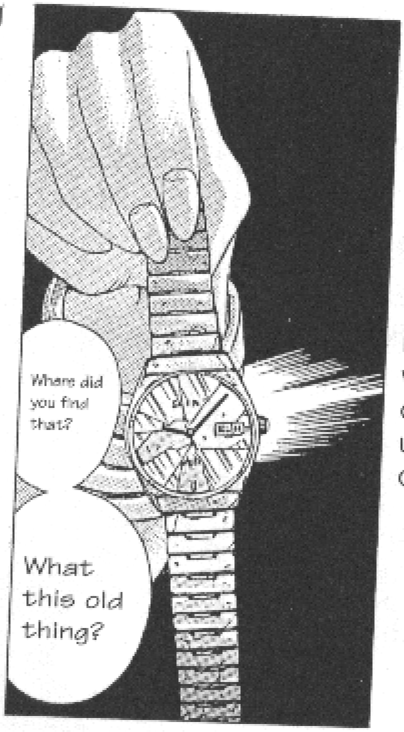
Think a bit about the direction of the establishing shot and explain the situation at hand.



For example, if you want to draw a picture showing the arrival of students to school, just showing the building does not convey the situation. Something is missing.


CHATTER-CHATTER
Hey!
ワイワイ
Morning!
ガヤガヤ

Showing the students at the school saying 'good morning' back and forth conveys the situation well. Consider little directional points like this too.


Where did you find that?
What this old thing?

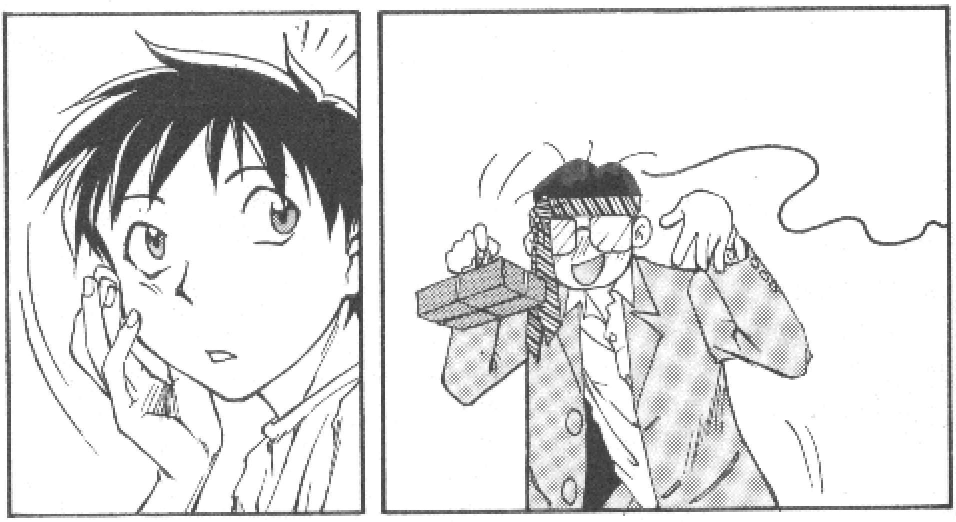
Close-ups are reserved for things difficult to explain with a small drawing.

If at most you follow these rules to a bare minimum, you will be able to compose easily understandable drawings.

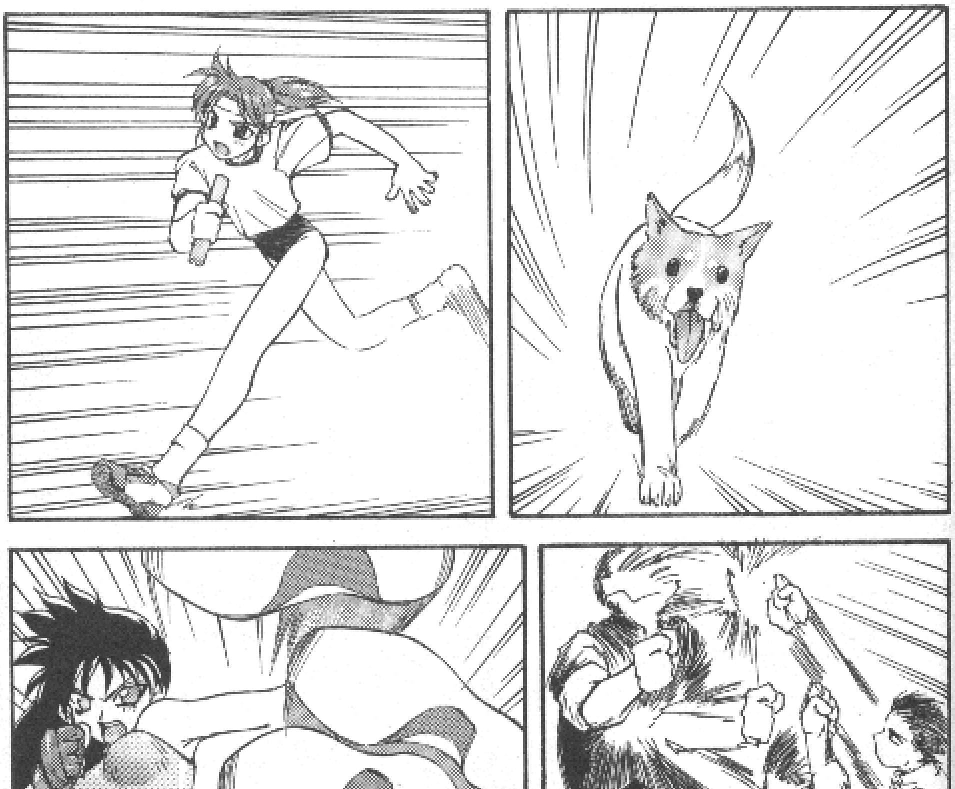
Giving Characters Life

Moving Characters on the Page

Movement in manga means that the characters and animals look like they are moving in a single picture. This can be fundamentally accomplished with simple management lines,

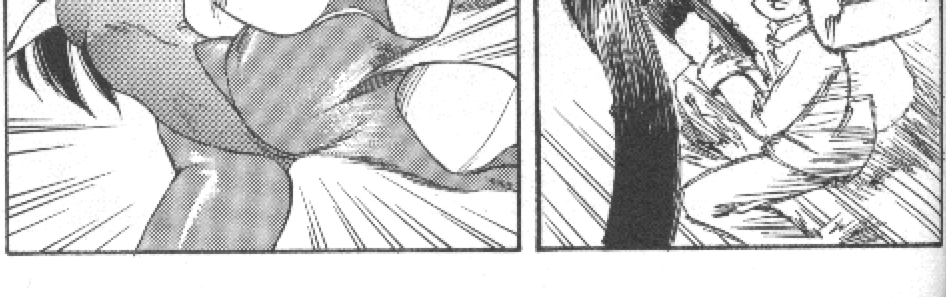


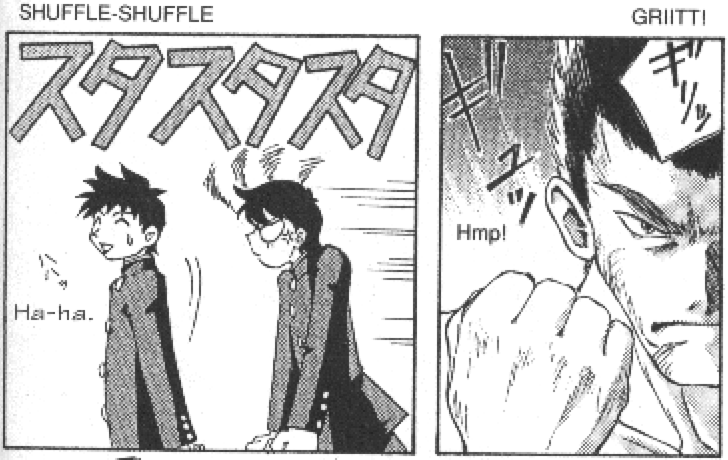
speed lines and



a method of using of afterimages called 'obake' in Japanese.

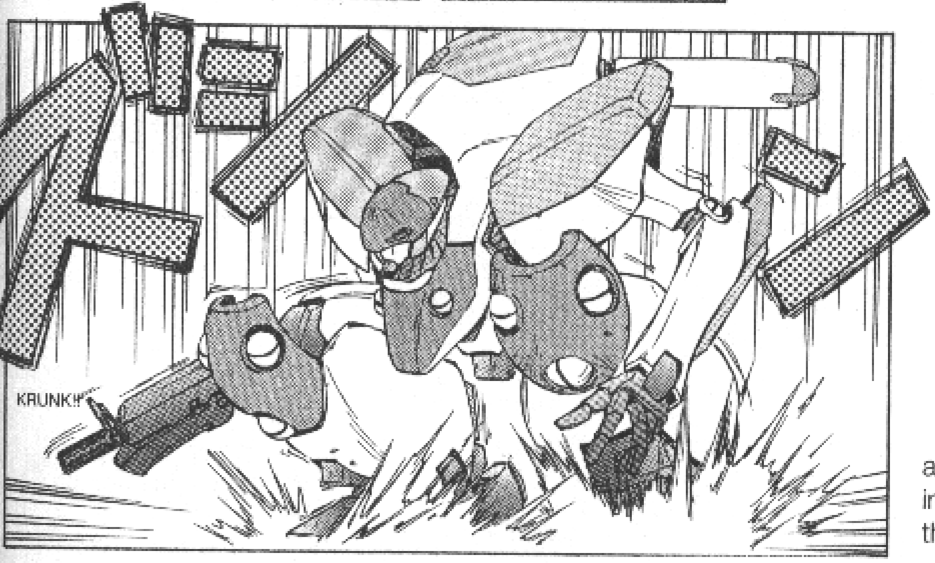
'Obake' is a method for expressing the speed of movement by deforming the afterimage.



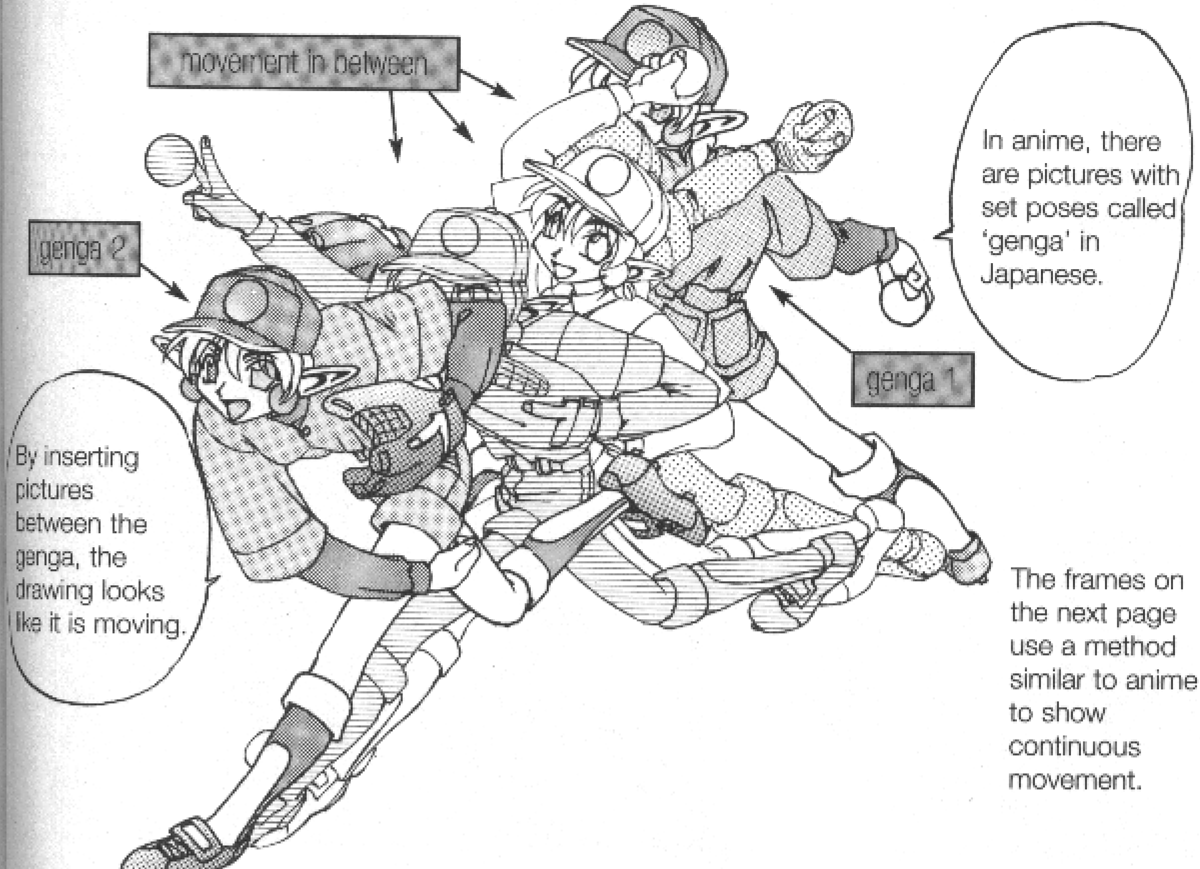

SHUFFLE-SHUFFLE
スタスタスタ
Ha-ha.
GRIITT!
ギリッ
ギュッ
Hmp!

And last but not least, one cannot neglect the written text.
Wink
パチッ

Written text conveys delicate and continuous movements, psychological descriptions and

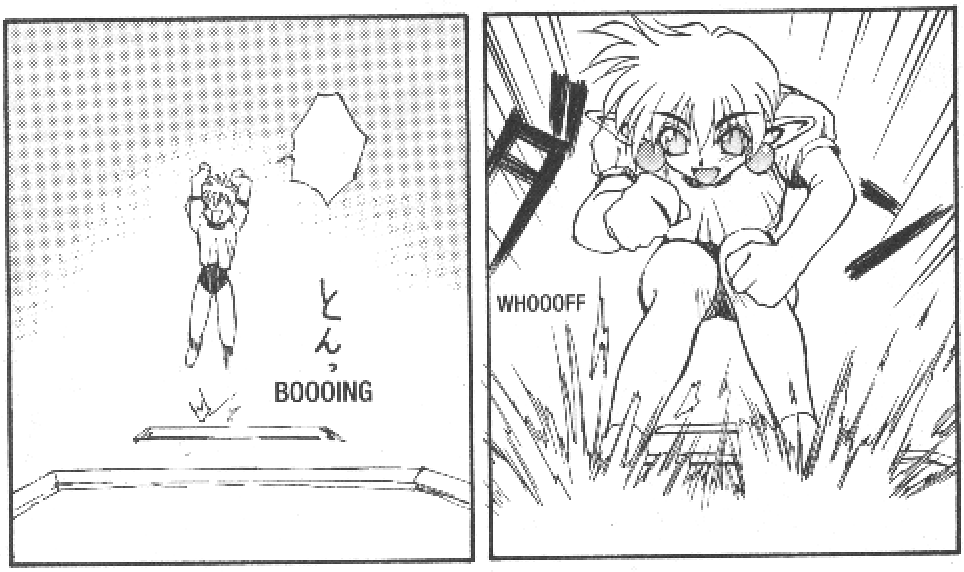


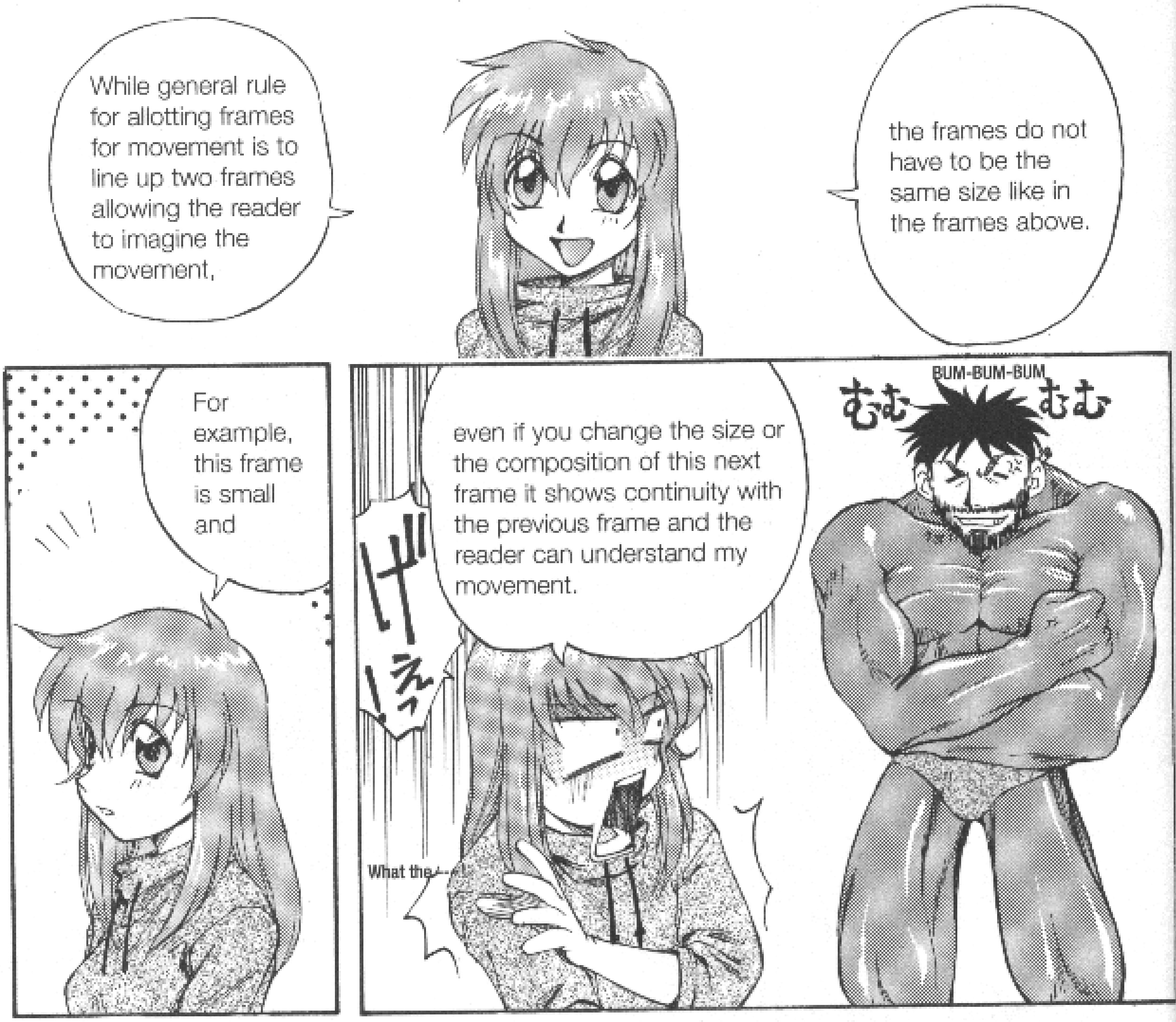
allows the reader to imagine things like the force.


movement in between
In anime, there are pictures with set poses called 'genga' in Japanese.
genga 2
genga 1
By inserting pictures between the genga, the drawing looks like it is moving.

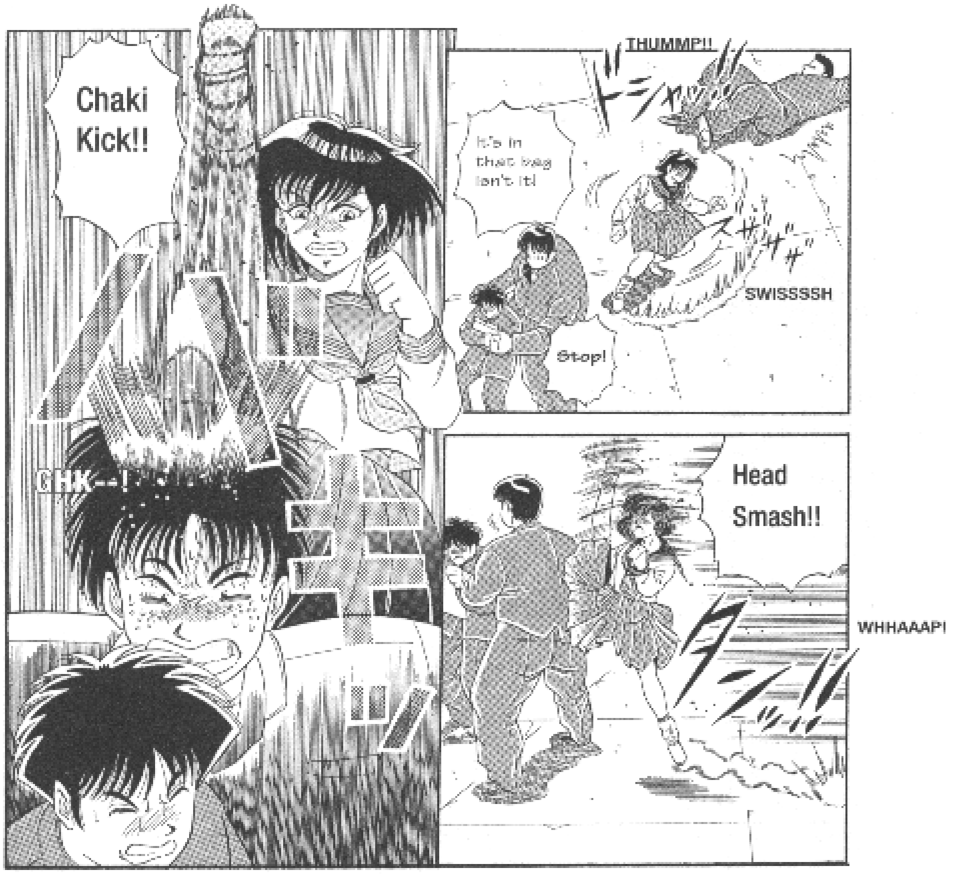
The frames on the next page use a method similar to anime to show continuous movement.

Just like in anime, manga makes use of genga(original drawing) by lining up two frames. By doing this, the two frames are connected allowing the reader to imagine movement.

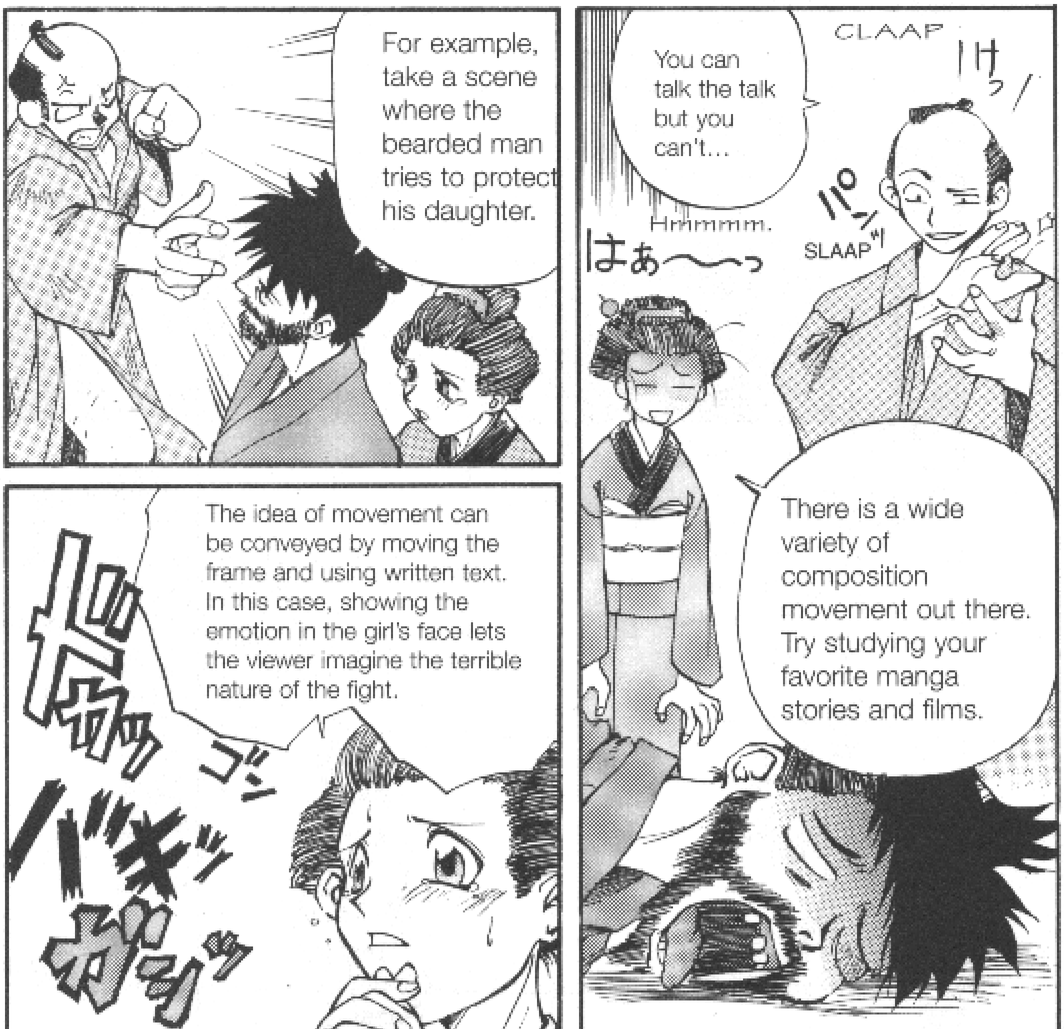

とん
BOOOING
WHOOOFF


While general rule for allotting frames for movement is to line up two frames allowing the reader to imagine the movement,
the frames do not have to be the same size like in the frames above.
For example, this frame is small and
even if you change the size or the composition of this next frame it shows continuity with the previous frame and the reader can understand my movement.
BUM-BUM-BUM
むむ むむ
げえっ!
What the---

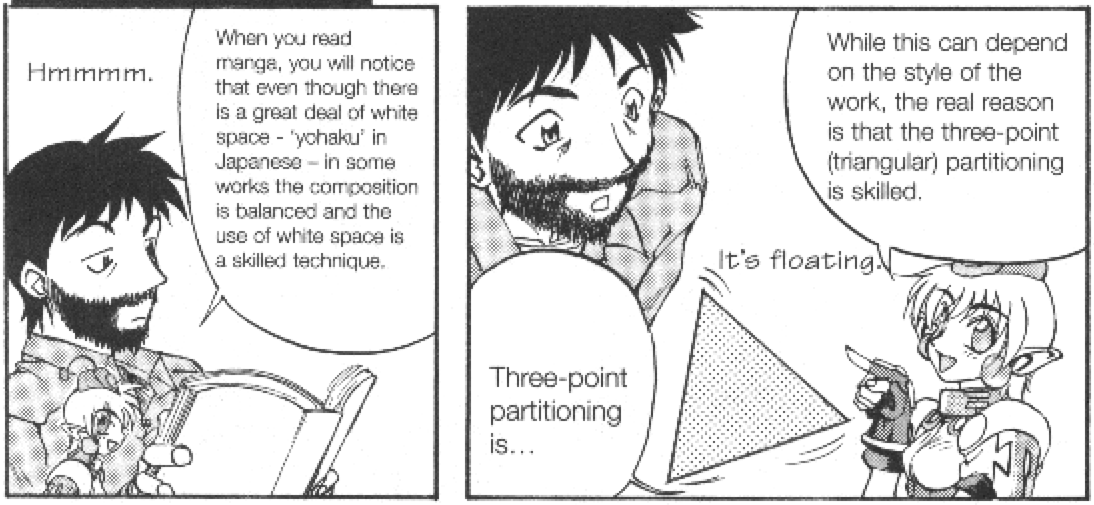
Three Frame Continuous Movement

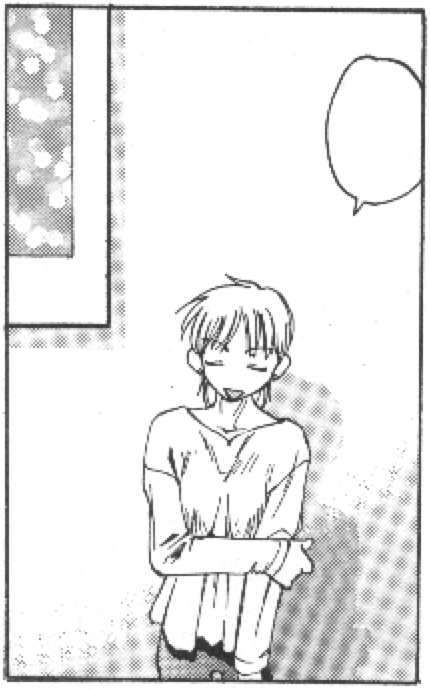

THUMMP!!
It's in that bag isn't it!
SWISSSSH
Stop!
Head Smash!!
WHHAAAP!
Chaki Kick!!
CHK--!

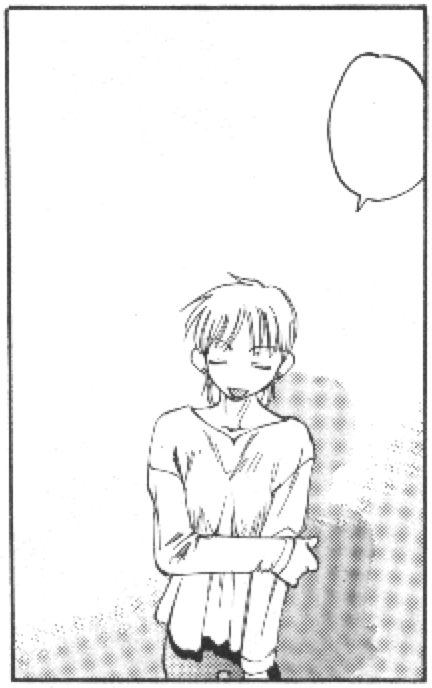
Making the Reader Imagine Movement with Frame Composition


For example, take a scene where the bearded man tries to protect his daughter.
The idea of movement can be conveyed by moving the frame and using written text. In this case, showing the emotion in the girl's face lets the viewer imagine the terrible nature of the fight.
ゴン
バキッ
CLAAP
けっ
You can talk the talk but you can't...
Hmmmm.
はぁ〜〜っ
SLAAP
There is a wide variety of composition movement out there. Try studying your favorite manga stories and films.

Balancing the Composition


Hmmmm.
When you read manga, you will notice that even though there is a great deal of white space - 'yohaku' in Japanese – in some works the composition is balanced and the use of white space is a skilled technique.
While this can depend on the style of the work, the real reason is that the three-point (triangular) partitioning is skilled.
It's floating.
Three-point partitioning is…

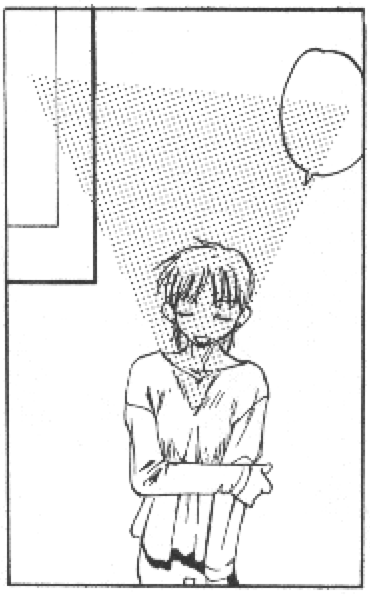




Take a look at the following drawings. The first drawing is strangely unstable.

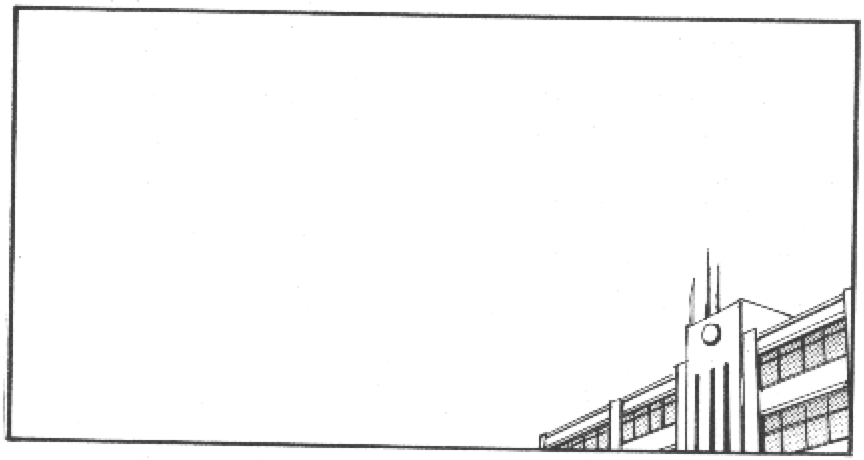
When a picture frame is added to accent the white space, now the drawing looks stable.

Stability can be achieved by forming a triangle like in the following drawing. This is three-point partitioning.

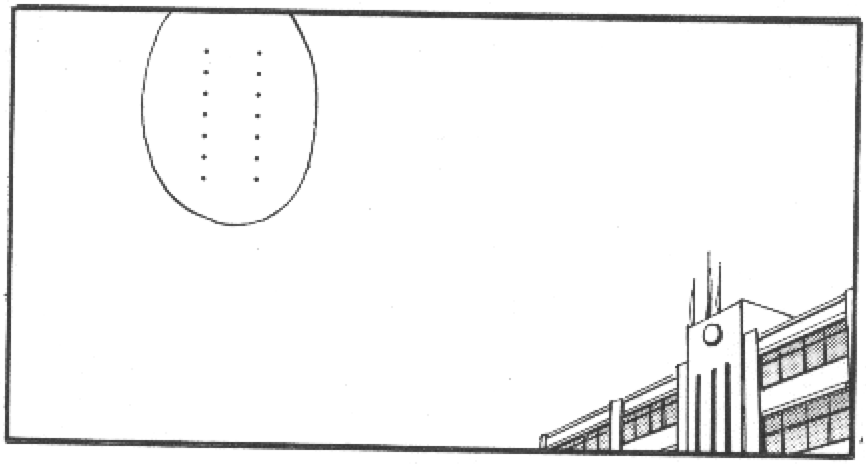


Keep this general rule in mind for now. Okay?

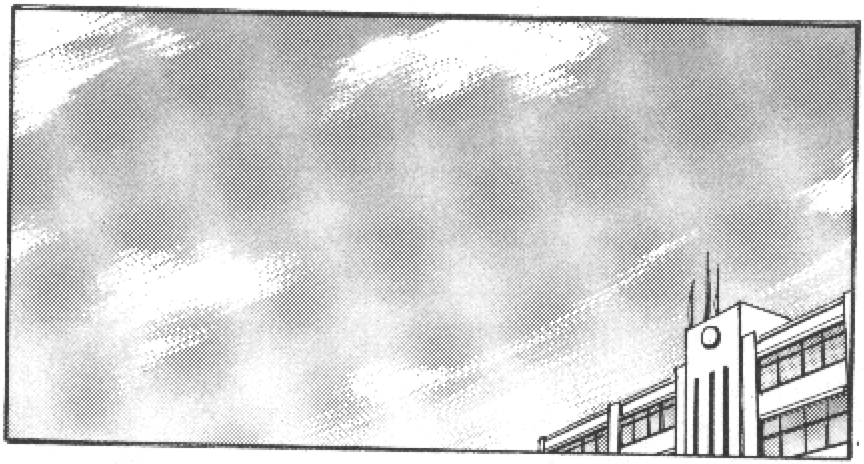
Put more simply, it is a method for adding stability by accenting white areas. All you have to do is to add things like the dialogue balloon, clouds and tree branches in the following drawings. This is enough to make the drawing look more stable. Three-point partitioning is at most just a basic rule. Don't worry about it too much and try to keep your drawings from becoming too confused.



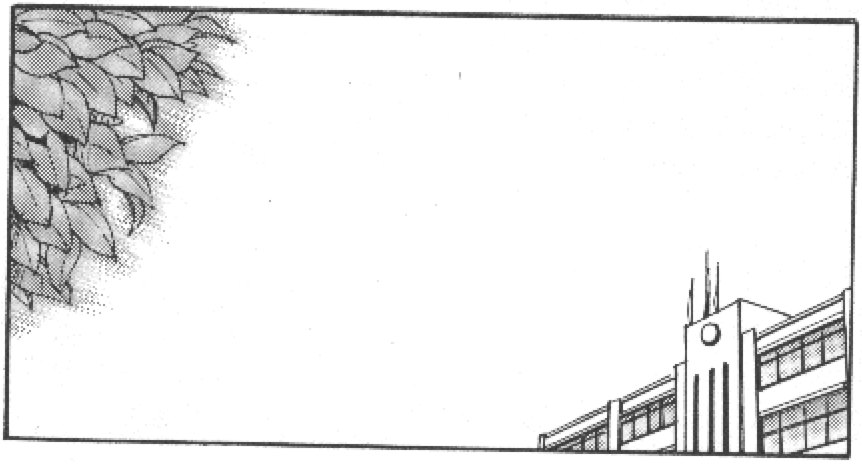
example 1



example 2



example 3



Frame Structure in a Spread Layout

No matter how good the story is or beautiful the pictures are, if the frame allotment is not good, the work will loose its appeal.

figure 1

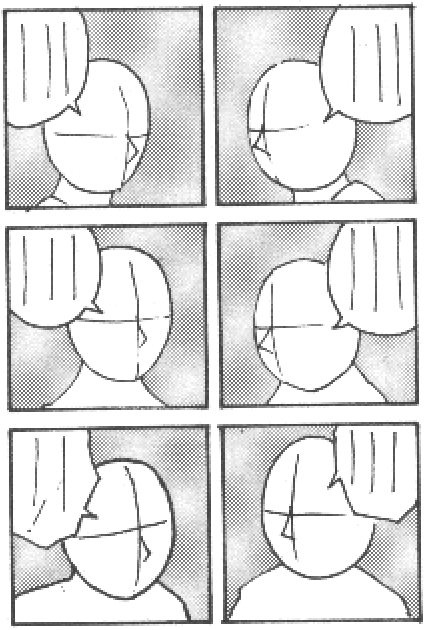
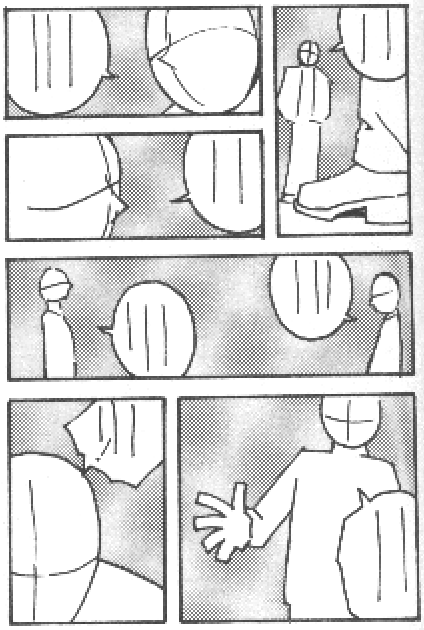
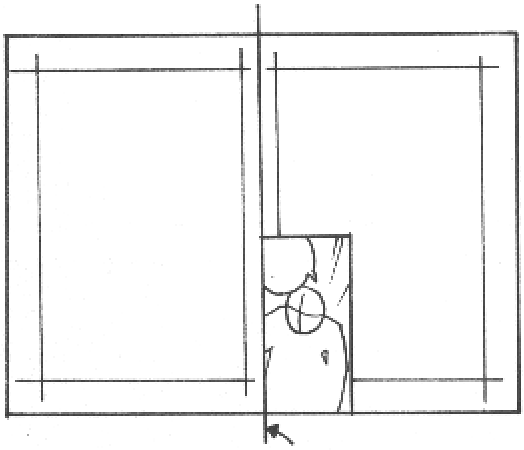


figure 2

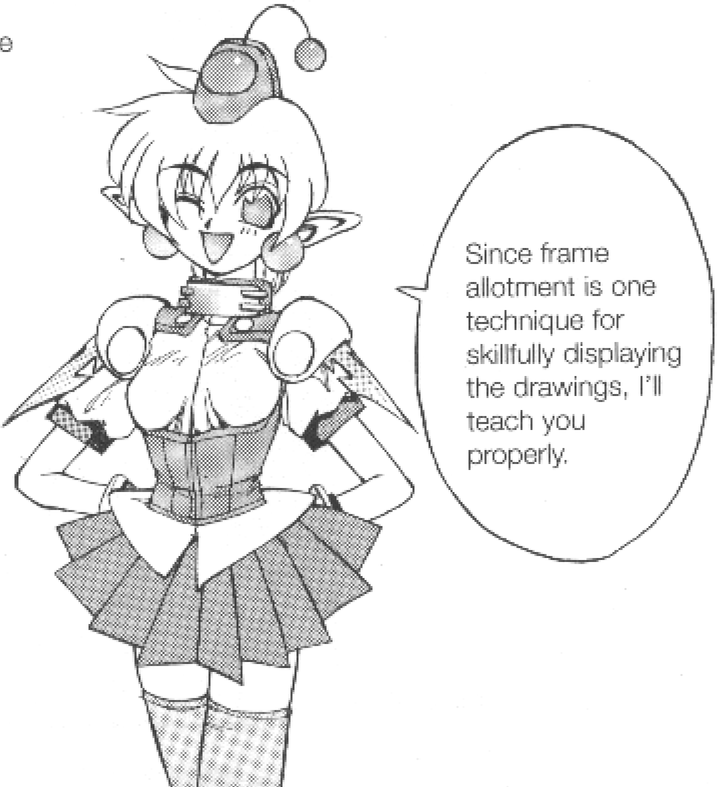


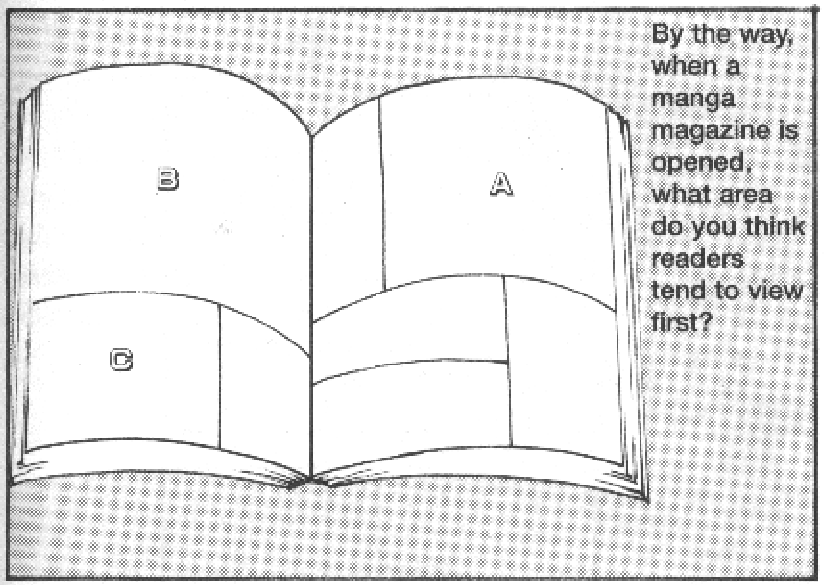


throat – 'nodo' in Japanese

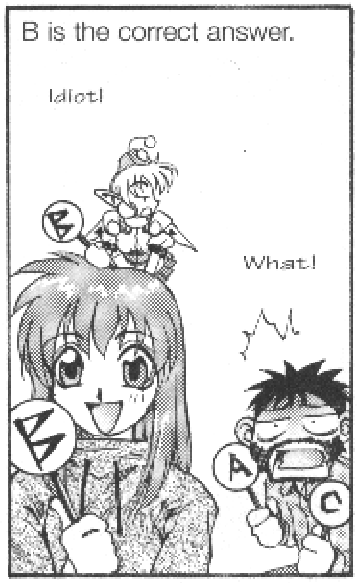
The size of the layout of the drawings and frames in figure 1 are all the same and too monotonous. Consider using a variety of close-up and long shots, big and small frames and blocked off frames. These elements bring the frame allotment to life in figure 2. One basic rule is to avoid similar layouts on adjoining pages.

Be sure and avoid placing blocked frames on the throat of the page. If you can't avoid it, do not include dialogue balloons and other areas you want to display on the throat. Too much text is not good. Even if exposition is required, try to keep it to a minimum.


Since frame allotment is one technique for skillfully displaying the drawings, I'll teach you properly.

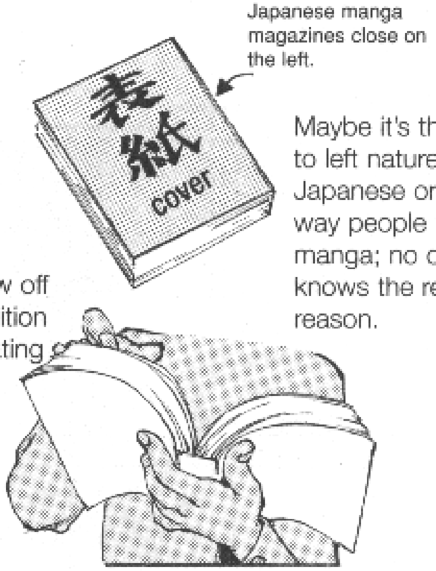


By the way, when a manga magazine is opened, what area do you think readers tend to view first?



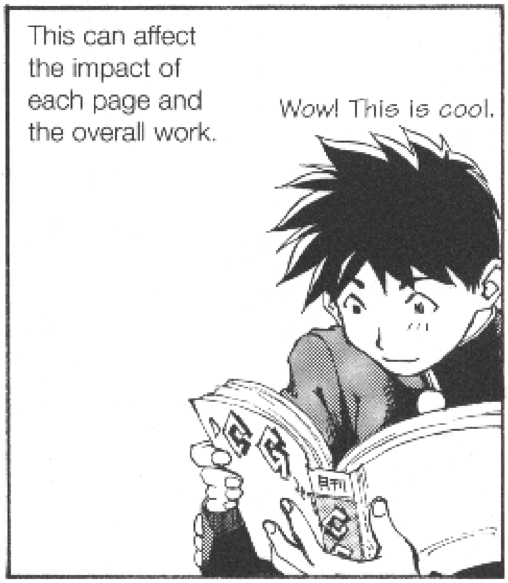
B is the correct answer.

Idiot!
B
What!
B
A
C


Japanese manga magazines close on the left.
表紙
cover

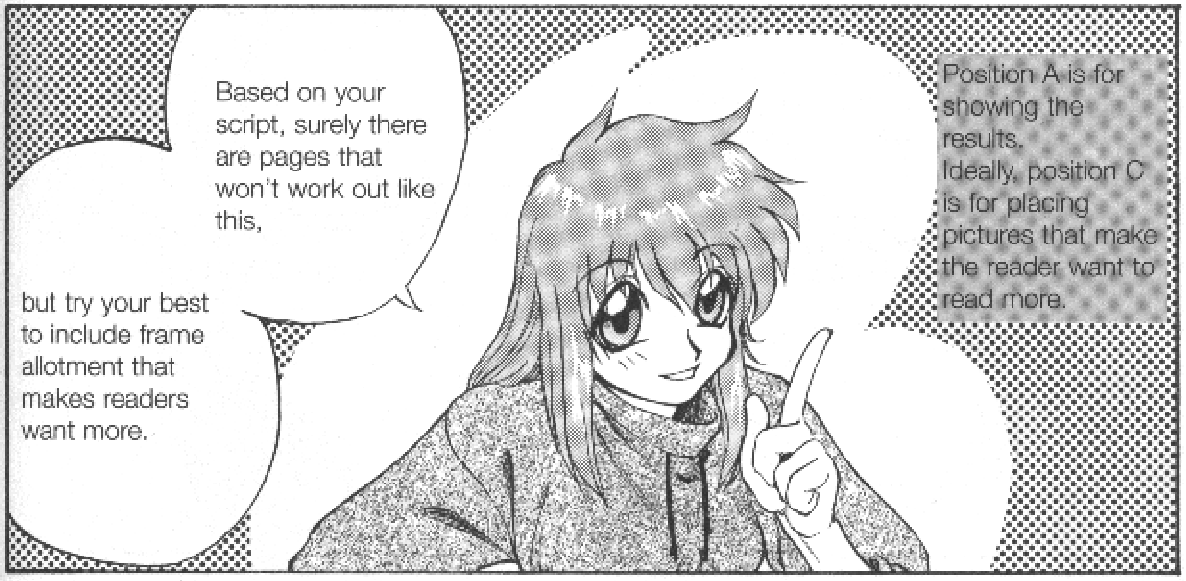
Maybe it's the right to left nature of Japanese or the way people hold manga; no one knows the real reason.

Regardless, place the drawing you want to show off most in position B when creating a Japanese manga.



This can affect the impact of each page and the overall work.

Wow! This is cool.

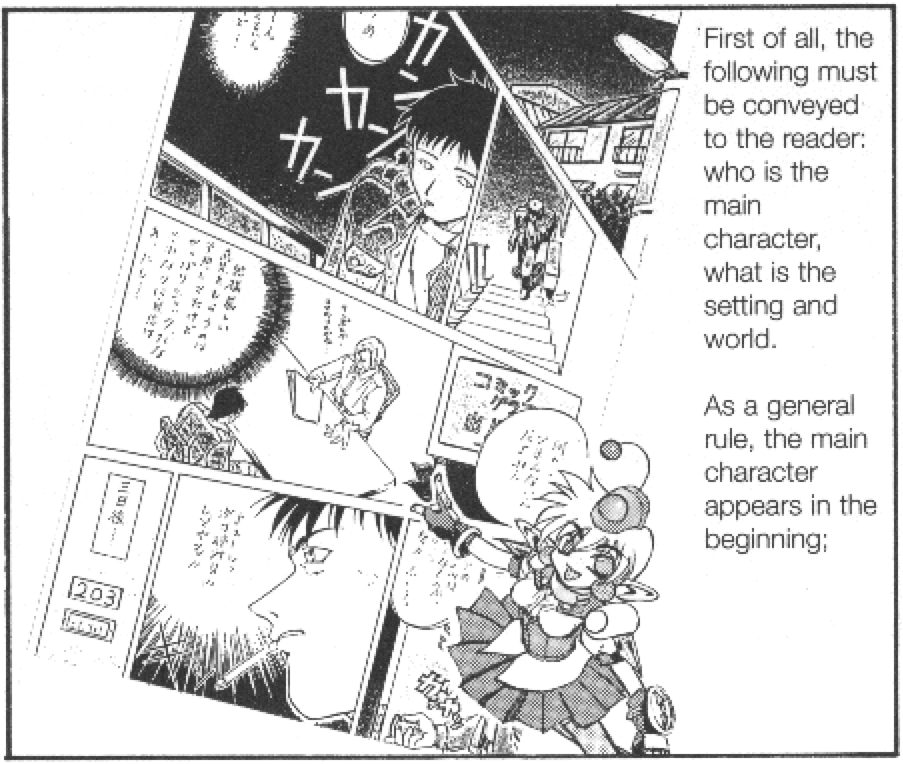


Position A is for showing the results.
Ideally, position C is for placing pictures that make the reader want to read more.

Based on your script, surely there are pages that won't work out like this,
but try your best to include frame allotment that makes readers want more.

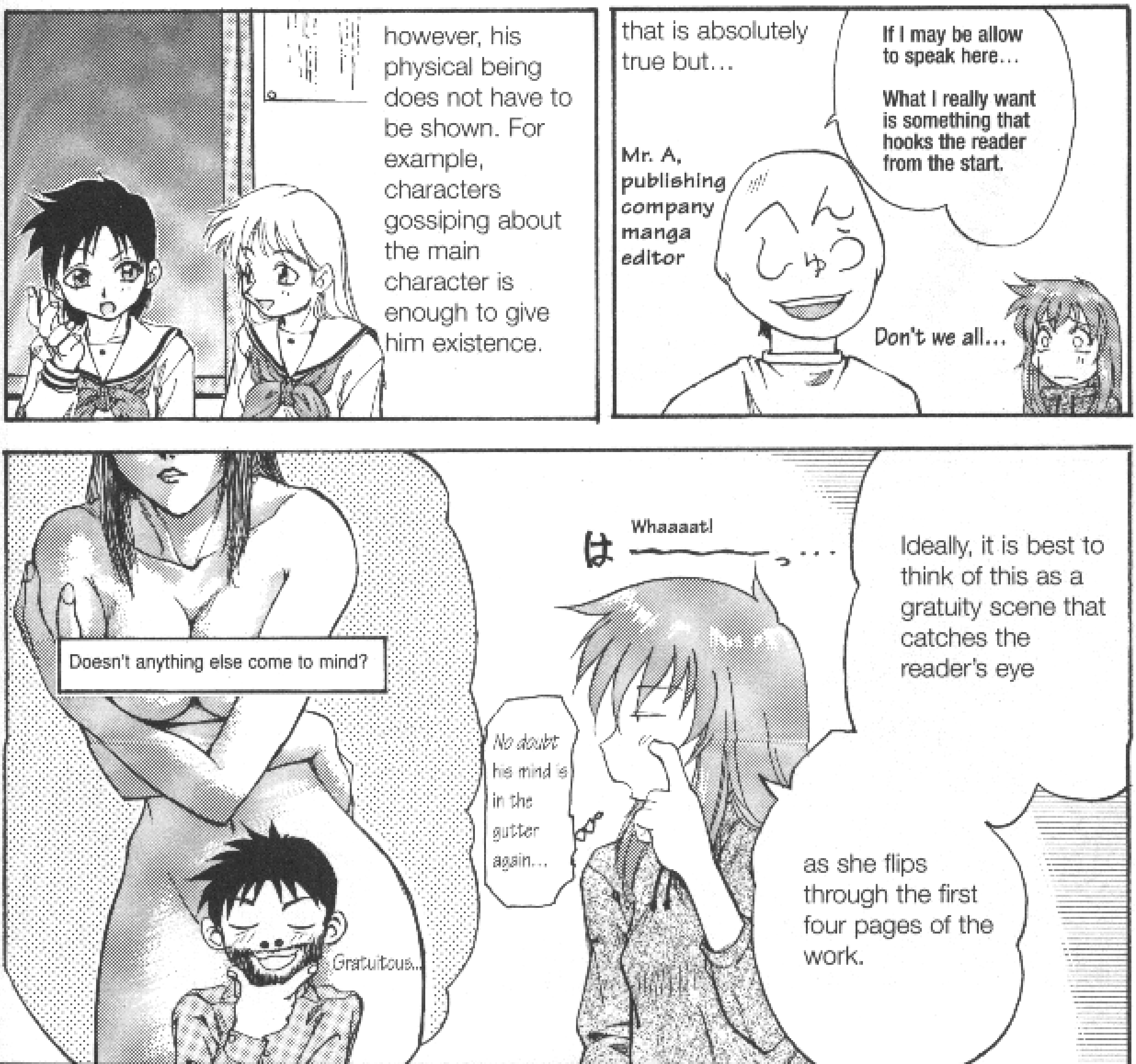
Getting the Story Rolling

The introduction is the 'hook' of your story. Try getting the story rolling with the script and visuals (including frame allotment).



First of all, the following must be conveyed to the reader: who is the main character, what is the setting and world.

As a general rule, the main character appears in the beginning;



however, his physical being does not have to be shown. For example, characters gossiping about the main character is enough to give him existence.

that is absolutely true but...

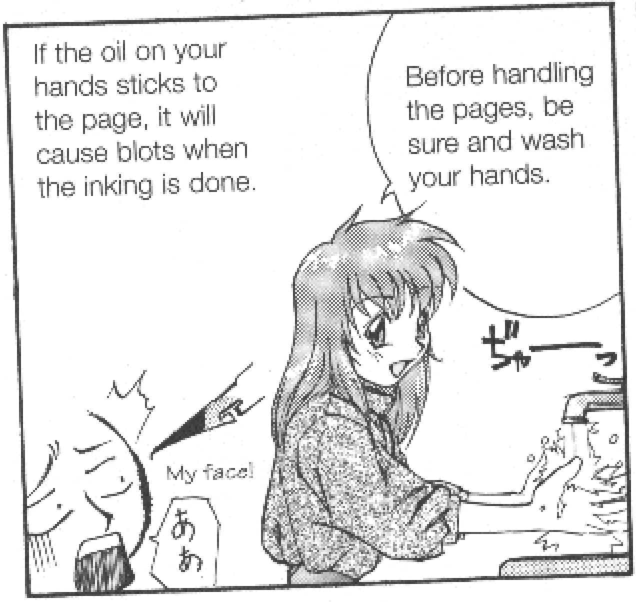
If I may be allow to speak here...
What I really want is something that hooks the reader from the start.
Mr. A, publishing company manga editor
Don't we all...

は——っ...
Whaaaat!

Ideally, it is best to think of this as a gratuity scene that catches the reader's eye as she flips through the first four pages of the work.

Doesn't anything else come to mind?
No doubt his mind is in the gutter again...
Gratuitous...

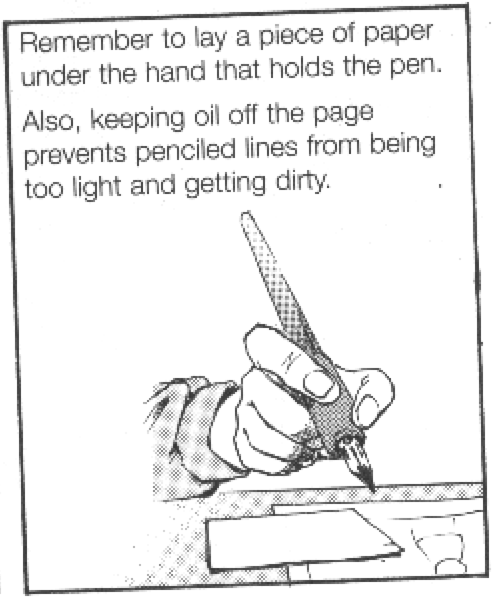
Advice on Drawing Pages for Submission to Publishers



If the oil on your hands sticks to the page, it will cause blots when the inking is done.

Before handling the pages, be sure and wash your hands.

ぢゃーっ
My face!
ああ

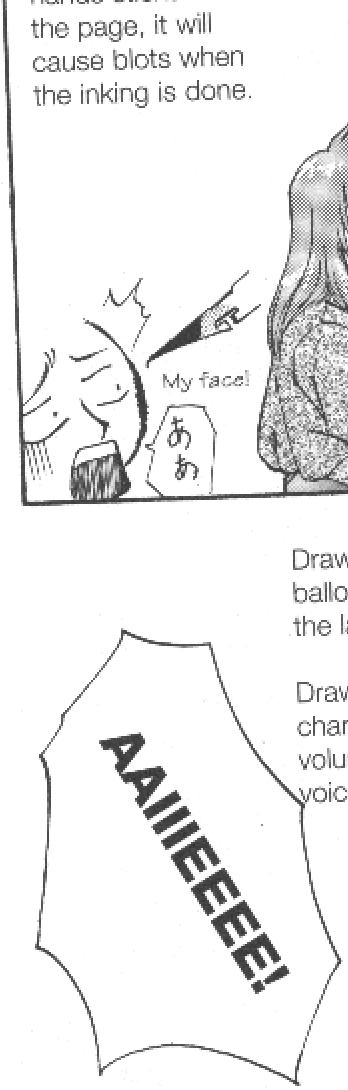


Remember to lay a piece of paper under the hand that holds the pen.

Also, keeping oil off the page prevents penciled lines from being too light and getting dirty.

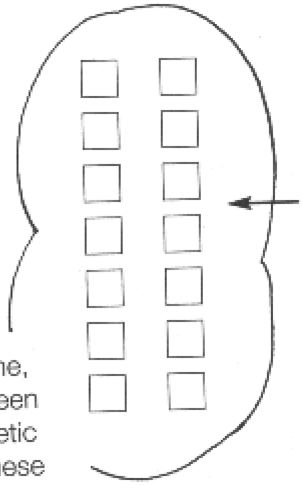
Draw dialogue balloons a little on the large side.

Draw large Japanese characters for with volume like loud voices and screams.



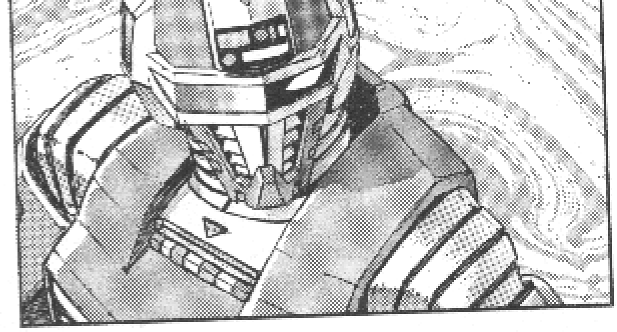
AAIIIEEEEE!

The standard size of text in Japanese manga dialogue balloons is 0.5 cm by 0.5 cm(0.5cm is approx. 0.2 in.) per letter with about seven Japanese characters per line.



seven Japanese characters

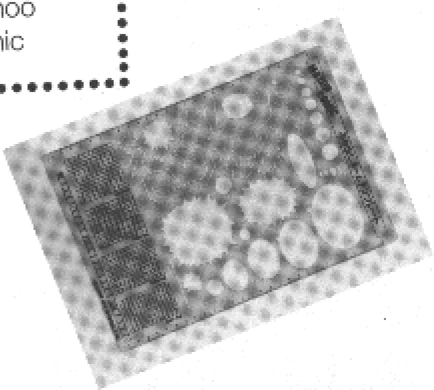
For youth magazine, leave space between the lines for phonetic readings of Japanese characters - 'furigana' in Japanese.

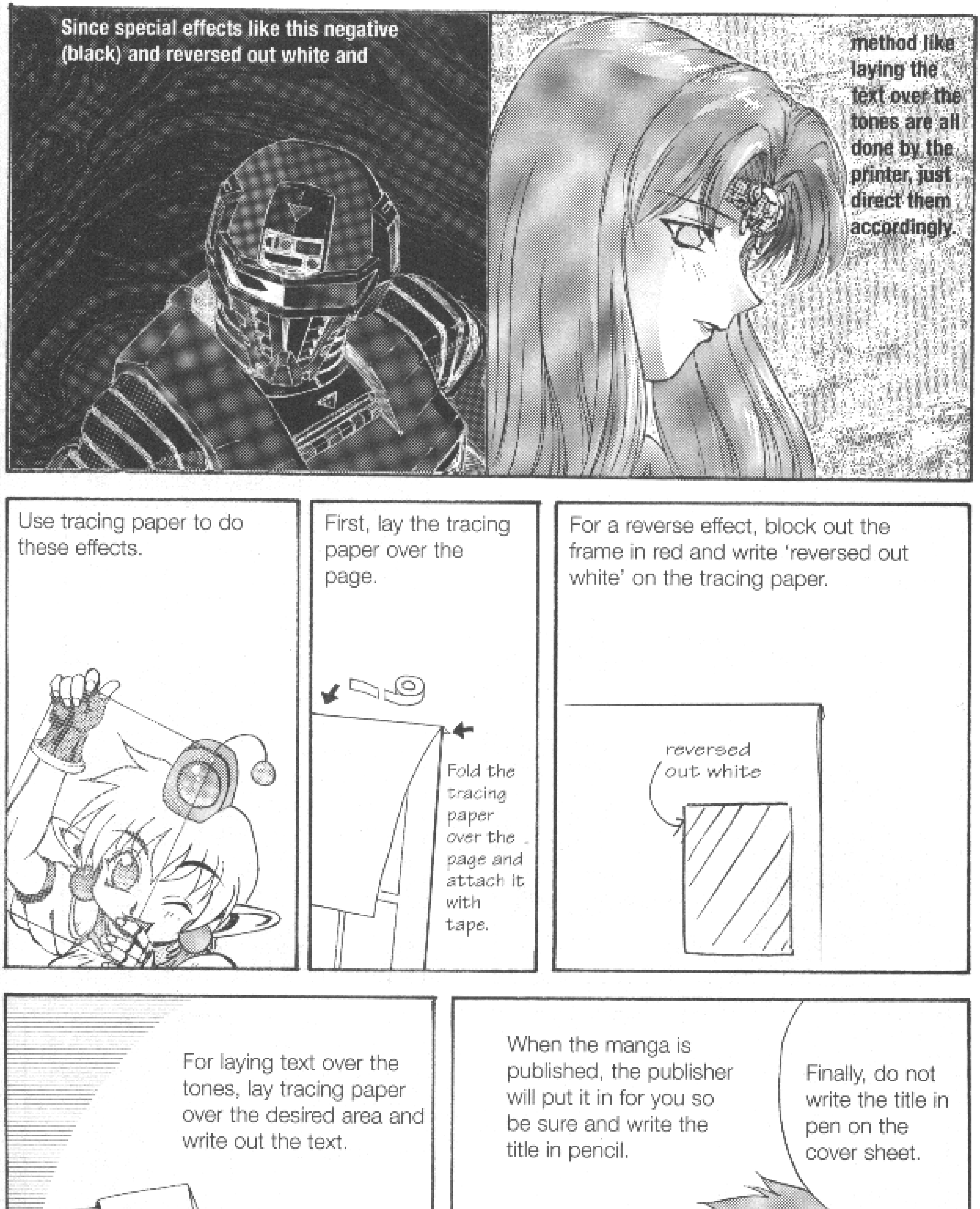


The representative fonts often used in Japanese manga are:

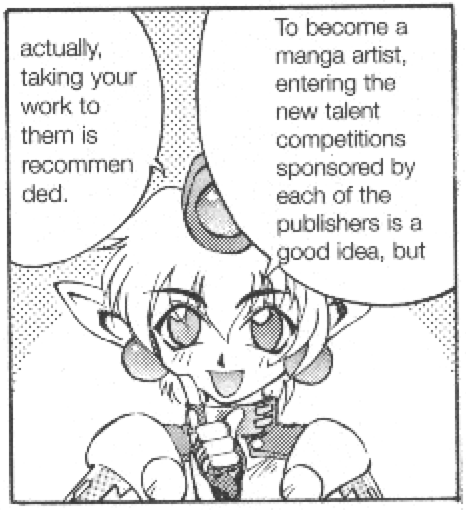
Antique
Naaru D
Minchoo
Gothic

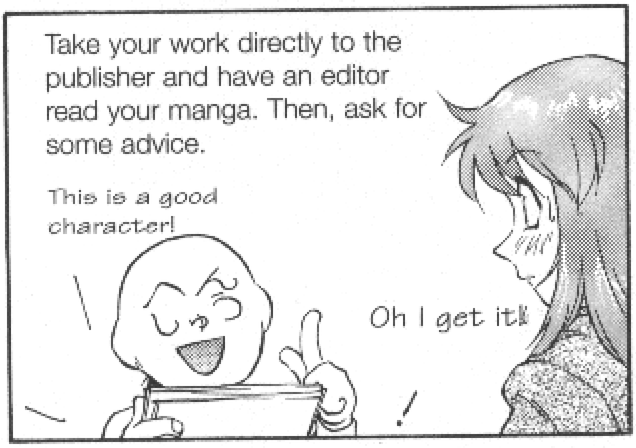
Use a balloon and lettering template (as shown below) if you have some uneasiness about the size of the characters or the space between the lines.



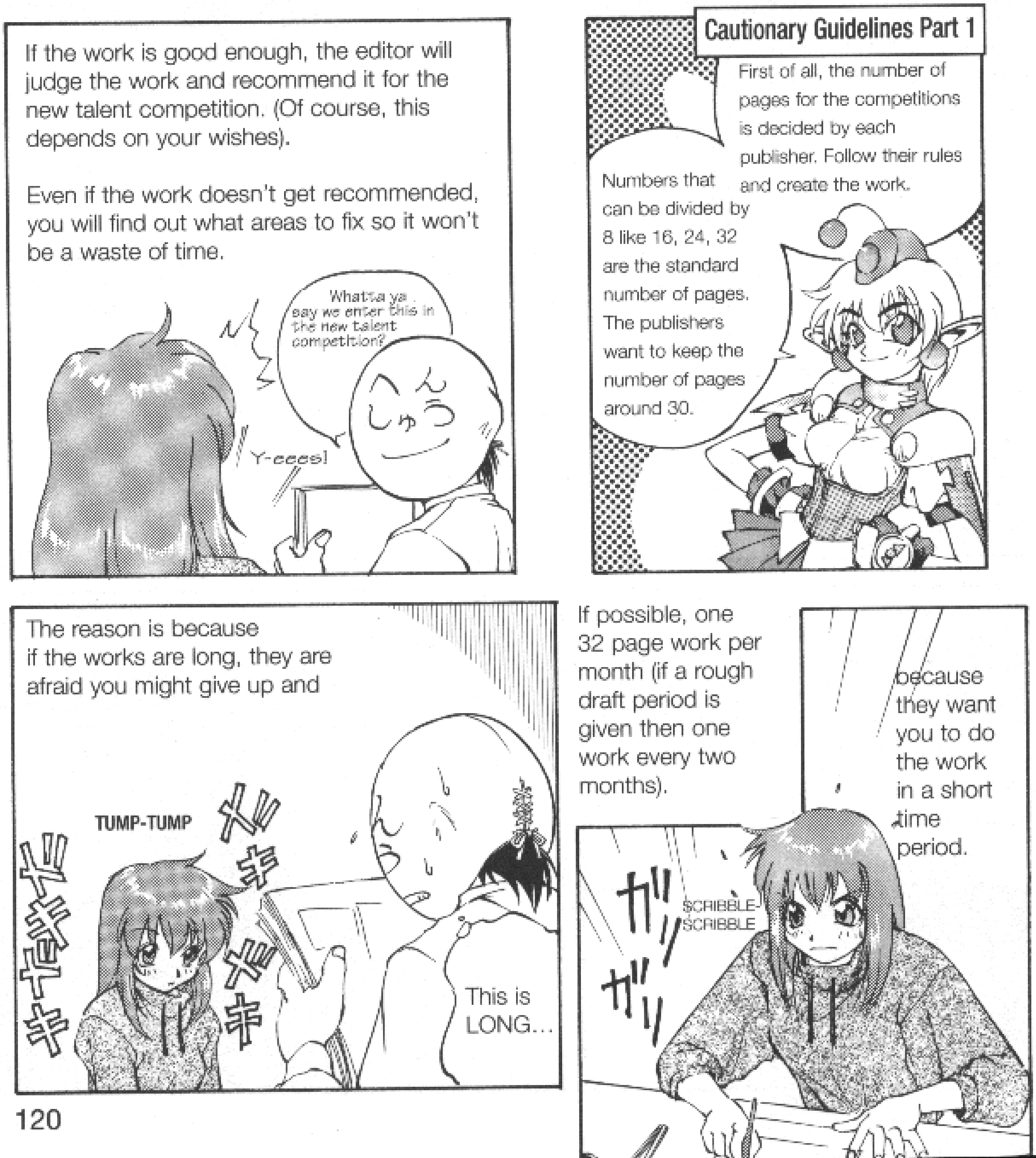

Since special effects like this negative (black) and reversed out white and
method like laying the text over the tones are all done by the printer, just direct them accordingly.
Use tracing paper to do these effects.
First, lay the tracing paper over the page.
Fold the tracing paper over the page and attach it with tape.
For a reverse effect, block out the frame in red and write 'reversed out white' on the tracing paper.
reversed out white
For laying text over the tones, lay tracing paper over the desired area and write out the text.
When the manga is published, the publisher will put it in for you so be sure and write the title in pencil.
Finally, do not write the title in pen on the cover sheet.
title

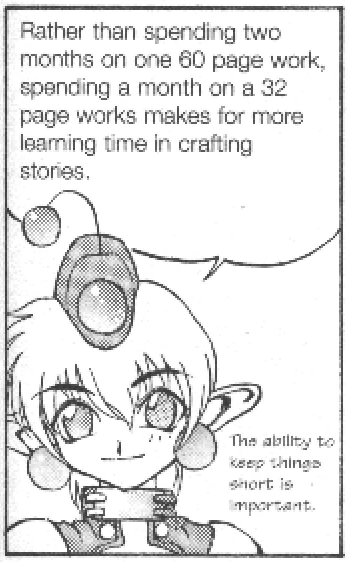
Methods to Becoming a Manga Artist


To become a manga artist, entering the new talent competitions sponsored by each of the publishers is a good idea, but
actually, taking your work to them is recommended.

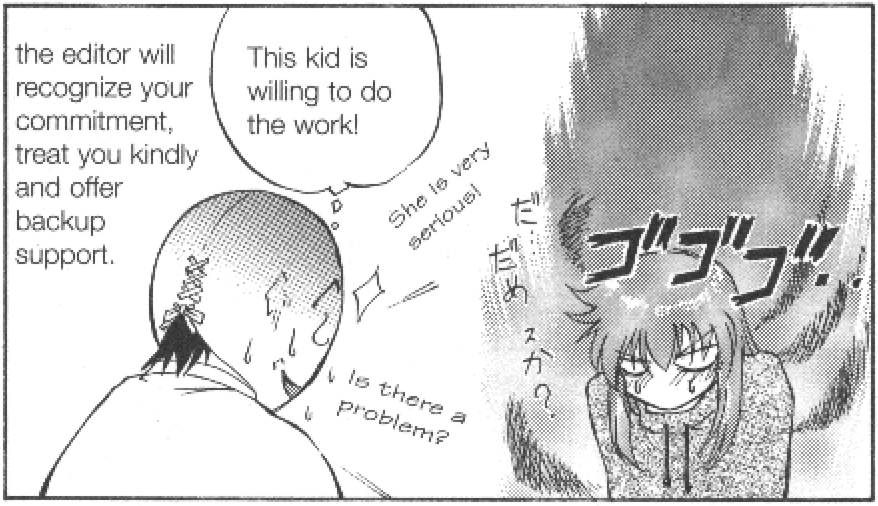

Take your work directly to the publisher and have an editor read your manga. Then, ask for some advice.
This is a good character!
しゅう
Oh I get it!

Be sure and make an appointment over the phone before visiting the publisher.

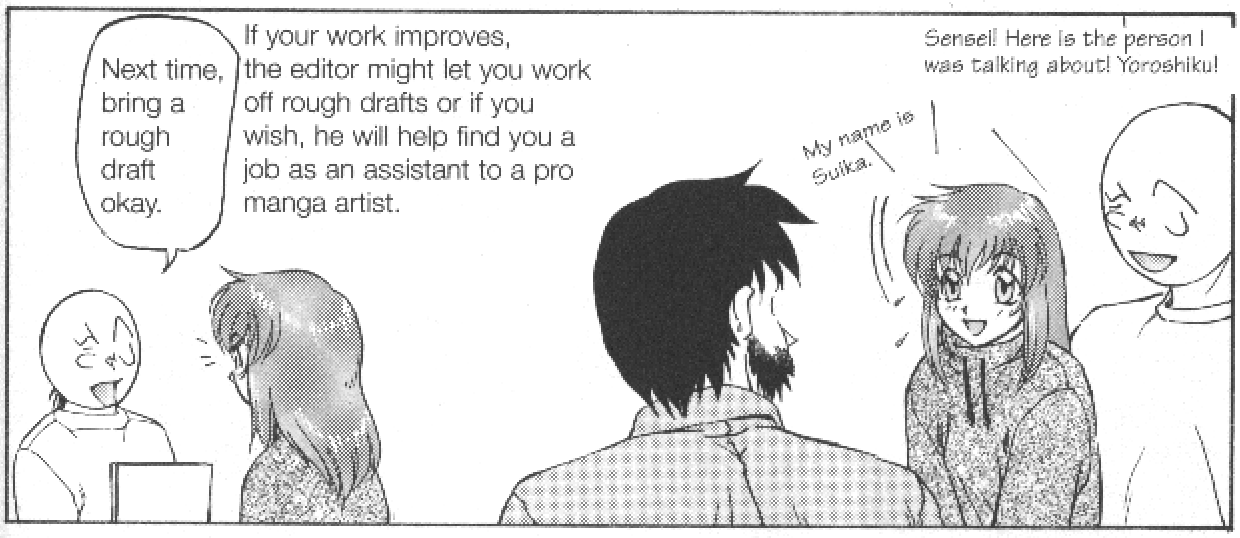

If the work is good enough, the editor will judge the work and recommend it for the new talent competition. (Of course, this depends on your wishes).
Even if the work doesn't get recommended, you will find out what areas to fix so it won't be a waste of time.
Whatta ya say we enter this in the new talent competition?
しゅう
Y-eees!
Cautionary Guidelines Part 1
First of all, the number of pages for the competitions is decided by each publisher. Follow their rules and create the work.
Numbers that can be divided by 8 like 16, 24, 32 are the standard number of pages. The publishers want to keep the number of pages around 30.
The reason is because if the works are long, they are afraid you might give up and
TUMP-TUMP
ドキドキ
ドキドキ
This is LONG...
If possible, one 32 page work per month (if a rough draft period is given then one work every two months).
because they want you to do the work in a short time period.
ガリガリ
SCRIBBLE-SCRIBBLE

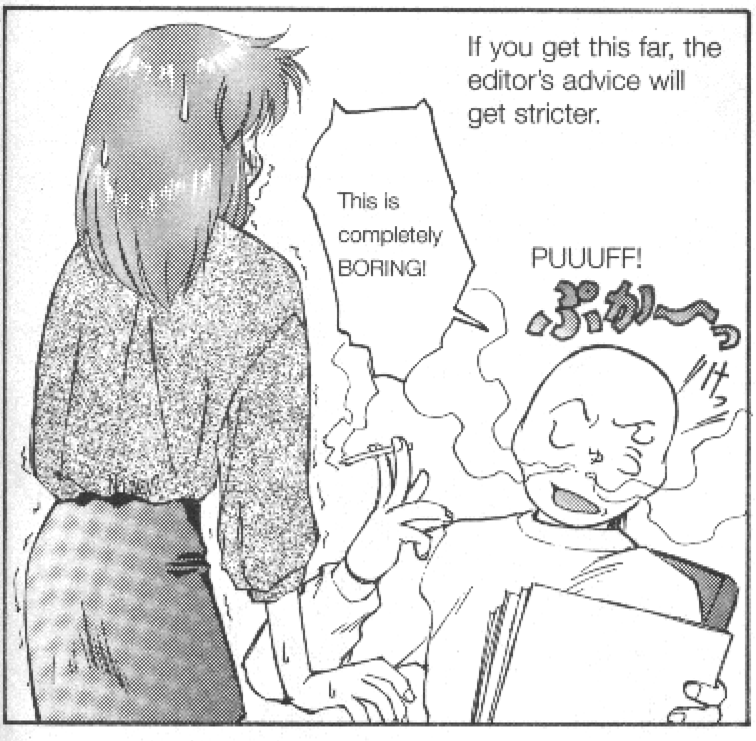

Rather than spending two months on one 60 page work, spending a month on a 32 page works makes for more learning time in crafting stories.
The ability to keep things short is important.

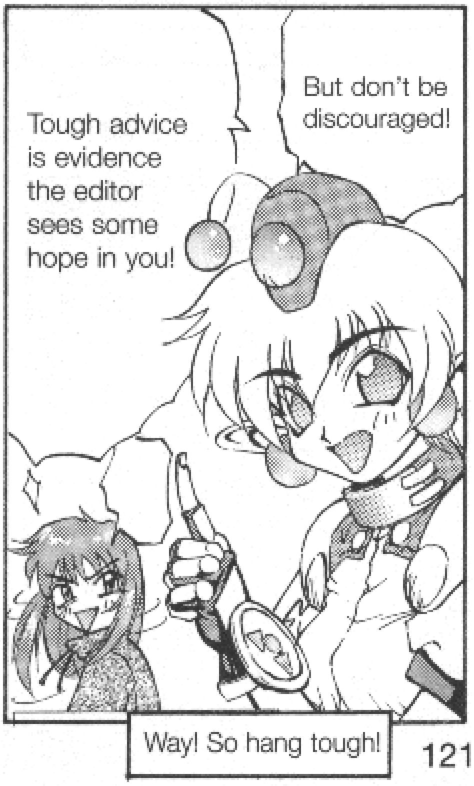
If you seriously visit them in a short period of time,


the editor will recognize your commitment, treat you kindly and offer backup support.
This kid is willing to do the work!
She is very serious!
Is there a problem?
ゴゴゴ!!
だ… だめ スか？

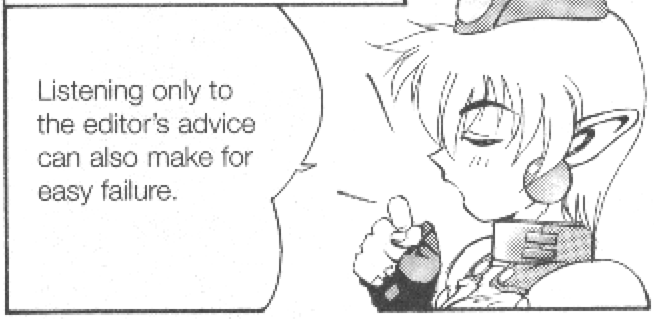
Always submit your work to the same person. Get their business card at first. Having the editor put your name with a face can be a plus too. (For example, the editor might throw you some work.)

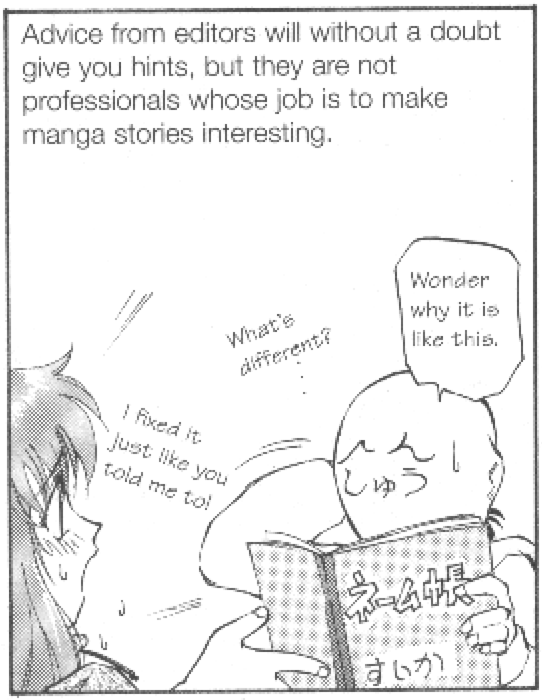

Sensei! Here is the person I was talking about! Yoroshiku!
My name is Suika.
If your work improves, the editor might let you work off rough drafts or if you wish, he will help find you a job as an assistant to a pro manga artist.
Next time, bring a rough draft okay.


If you get this far, the editor's advice will get stricter.
This is completely BORING!
PUUUFF!
ぷか〜っ
けっ

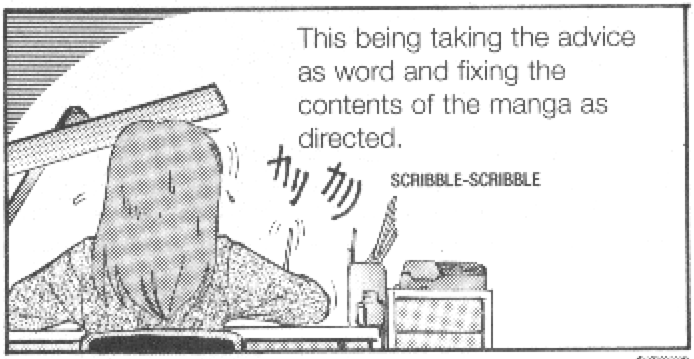

But don't be discouraged!
Tough advice is evidence the editor sees some hope in you!
Way! So hang tough!

Cautionary Guidelines Part 2


Listening only to the editor's advice can also make for easy failure.

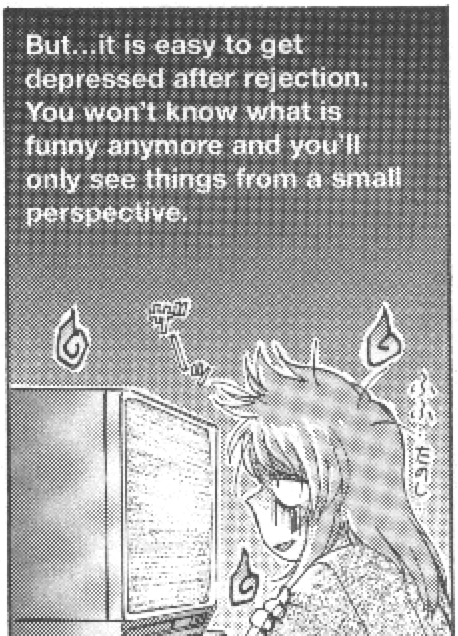

Advice from editors will without a doubt give you hints, but they are not professionals whose job is to make manga stories interesting.

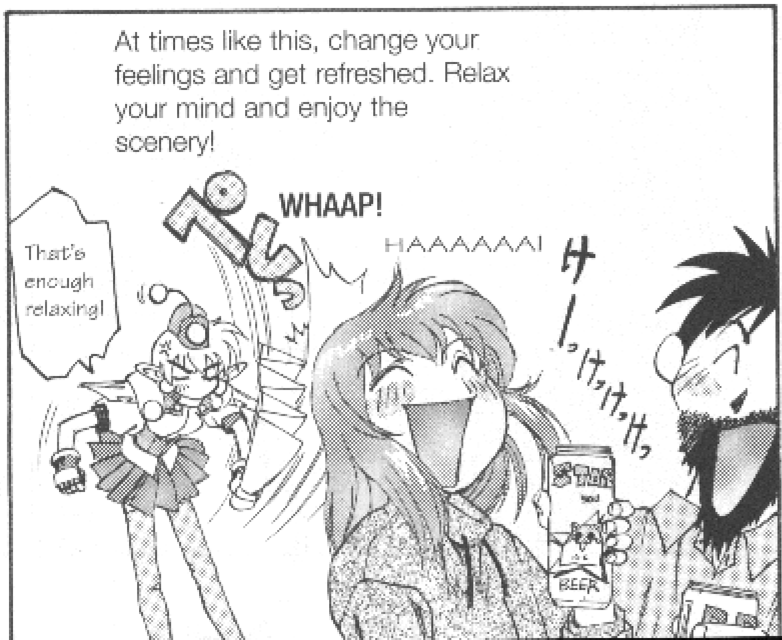
I fixed it just like you told me to!
What's different?
Wonder why it is like this.
ネーム帳


This being taking the advice as word and fixing the contents of the manga as directed.

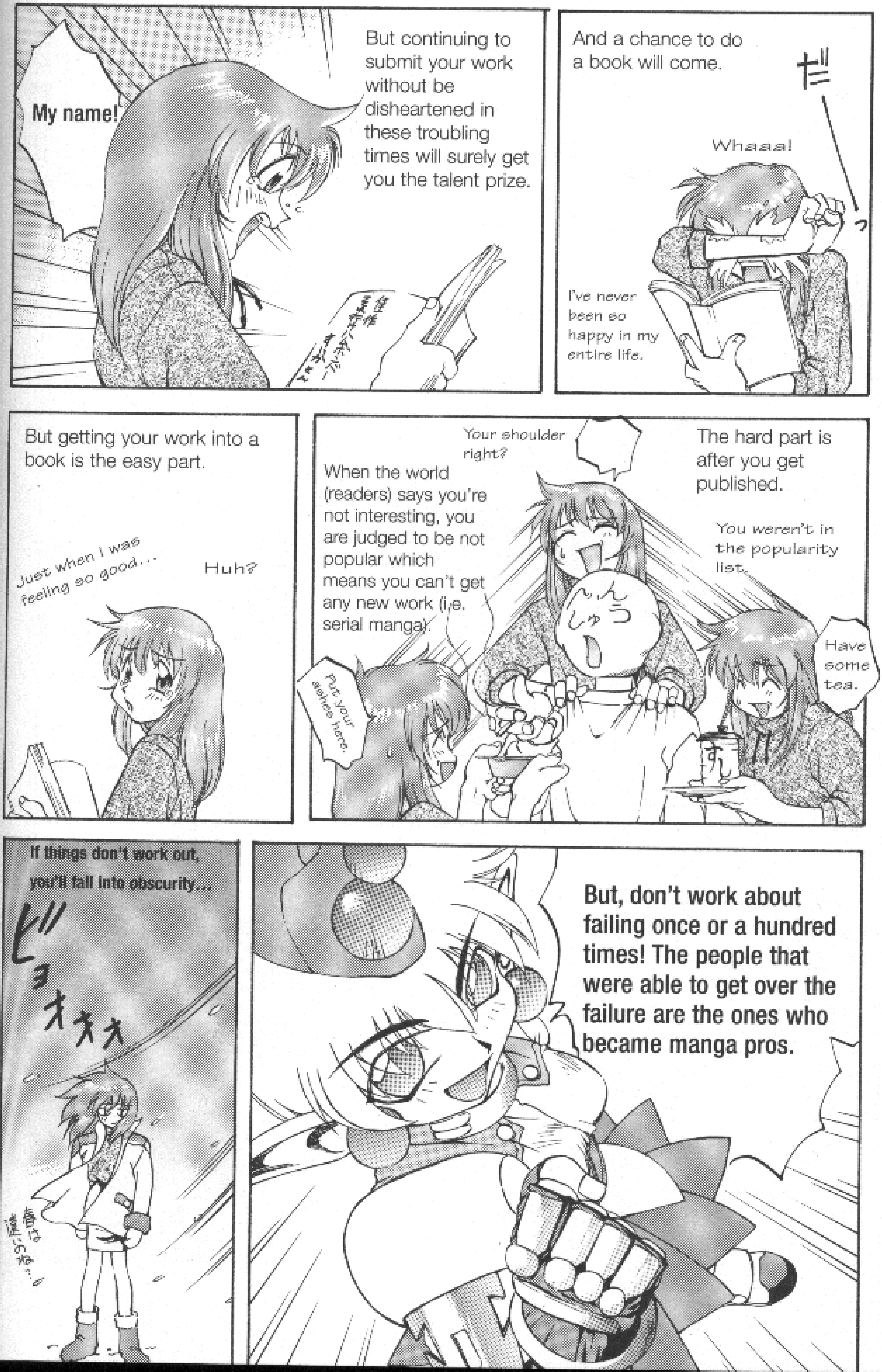
カリカリ
SCRIBBLE-SCRIBBLE

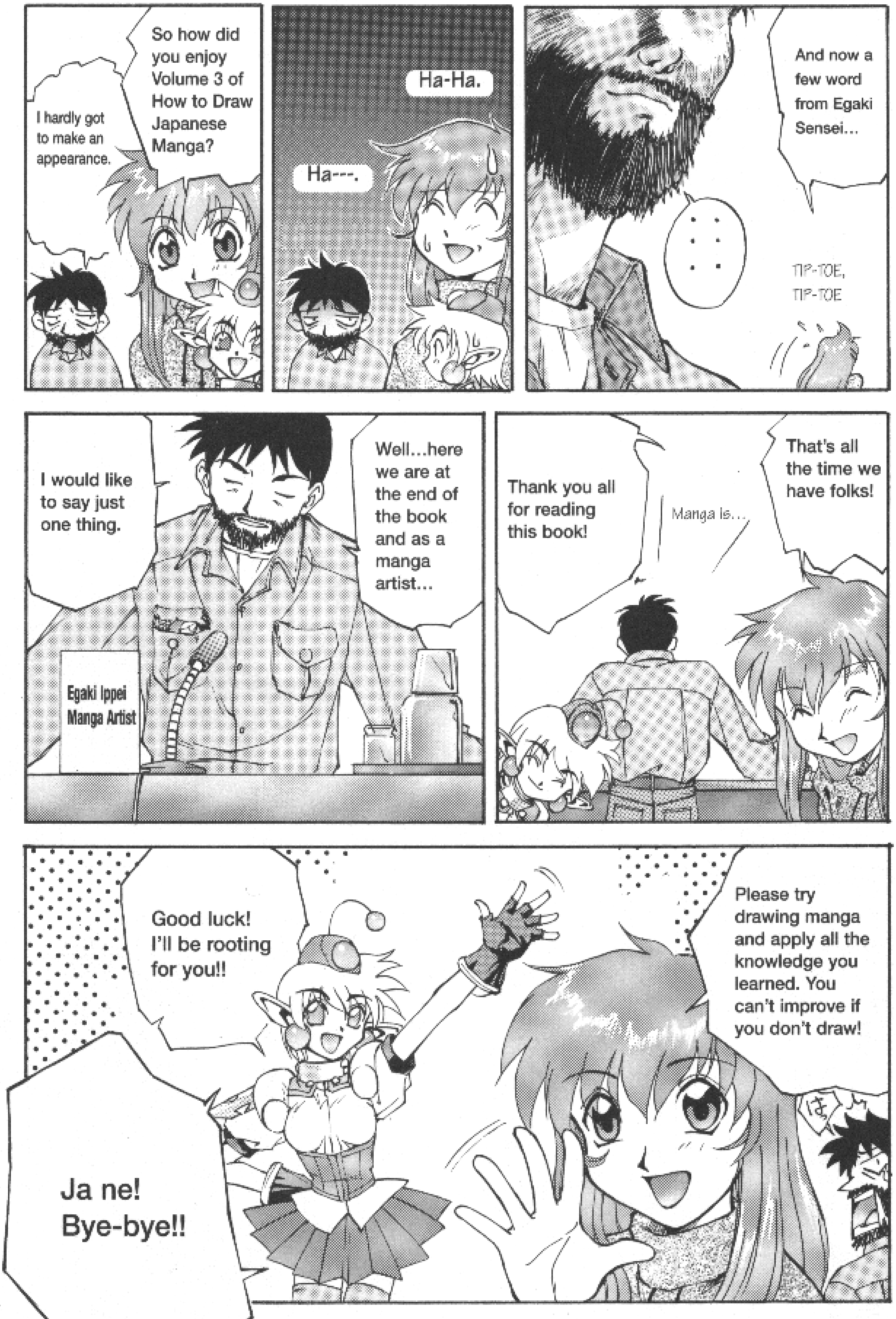
Editors are at best there only to give advice and hints. The job of making the work skillfully come to life and more interesting is YOURS!!


But...it is easy to get depressed after rejection. You won't know what is funny anymore and you'll only see things from a small perspective.

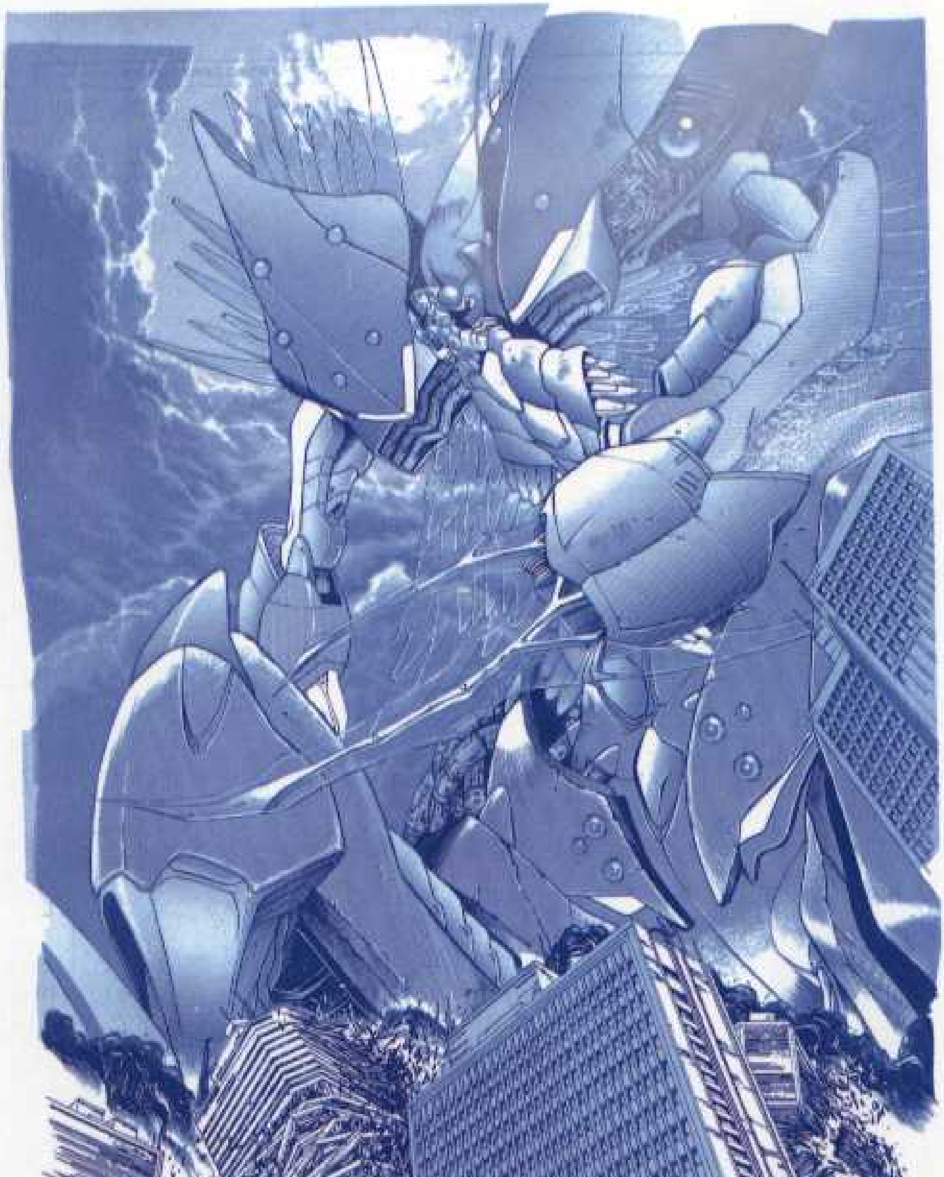

At times like this, change your feelings and get refreshed. Relax your mind and enjoy the scenery!

That's enough relaxing!
WHAAP!
HAAAAAA!
BEER


My name!
But continuing to submit your work without be disheartened in these troubling times will surely get you the talent prize.
And a chance to do a book will come.
だ
Whaaa!
I've never been so happy in my entire life.
But getting your work into a book is the easy part.
Just when I was feeling so good...
Huh?
The hard part is after you get published.
Your shoulder right?
When the world (readers) says you're not interesting, you are judged to be not popular which means you can't get any new work (i.e. serial manga).
You weren't in the popularity list.
へんしゅう
Have some tea.
Put your ashes here.
If things don't work out, you'll fall into obscurity...
ビョオォォォ
春は遠いのぉ…
But, don't work about failing once or a hundred times! The people that were able to get over the failure are the ones who became manga pros.


So how did you enjoy Volume 3 of How to Draw Japanese Manga?
I hardly got to make an appearance.
Ha---.
Ha-Ha.
And now a few word from Egaki Sensei...
. . . . . .
TIP-TOE, TIP-TOE
I would like to say just one thing.
Well...here we are at the end of the book and as a manga artist...
Egaki Ippei Manga Artist
Thank you all for reading this book!
Manga is...
That's all the time we have folks!
Good luck! I'll be rooting for you!!
Please try drawing manga and apply all the knowledge you learned. You can't improve if you don't draw!
は
Ja ne! Bye-bye!!

ISBN 4-88996-045-7

9 784889 960457